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MARCH, 1960

VOL. XII NO. 3

The Official Magazine of SQUARE DANCING

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- Mar. 11-12—Azalea Trail Festival
Mobile, Ala.
- Mar. 12—Tar Heel Square-Up
Armory, Durham, N.C.
- Mar. 13—Western Association Festival
Sunny Hills, Fullerton, Calif.
- Mar. 13—7th Dist. A-Square-D Dance
Wilmington, Calif.
- Mar. 15—Fiesta Squares Guest Caller Dance
Fiesta Ballroom, Montevideo, Minn.
- Mar. 18-19—13th Ann. Aggie Haylofters Fest.
Stu. Union, CSU Campus, Ft. Collins, Colo.
- Mar. 18-19—9th Spring Jamb. Folk Dance Fed.
Man. (East), Winnipeg, Manitoba, Canada
- Mar. 19—9th Ann. Promenaders Festival
Sinclair, Wyo.
- Mar. 20—Sashay Club Guest Caller Dance
Belfair Barn, Bremerton, Wash.
- Mar. 24-26—1st Annual Spring Festival
Sheraton-Park Hotel, Washington, D.C.
- Mar. 26—Kansas Round Dance Assn. Spring
Festival, Emporia, Kansas
- Apr. 1-2—New Mexico Assn. State Festival
Sr. H. S. Gym, Roswell, N.M.
- Apr. 1-3—13th Ann. Valley of the Sun Festival
Tempe H.S., Tempe, Ariz.
- Apr. 1-3—2nd Ann. W. Va. Festival
Cedar Lakes, Ripley, W. Va.
- Apr. 2—Jolly Mixers Guest Caller Dance
Poinsett Hotel Ballrm., Greenville, S.C.
- Apr. 2—Rochester Fed. Dance-o-Rama
Cutler Union, Rochester, N.Y.
- Apr. 3—Whitewater Valley Callers' Assn.
Spring Fest., UAW Hall, Anderson, Ind.
- Apr. 8-9—Houston Festival
Houston, Texas
- Apr. 8-9—Upper Snake R. Valley Callers' Jamb.
Alemeda Jr. H.S. Gym, Pocatello, Ida.
- Apr. 8-10—7th Calif. State Convention
Mem. Sports Arena, Los Angeles, Calif.
- Apr. 9—Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Apr. 23—Southern Dist. Spring Festival
Civic Audit., Ardmore, Okla.
- Apr. 29-30—5th Ann. Las Vegas Festival
Convention Center, Las Vegas, Nev.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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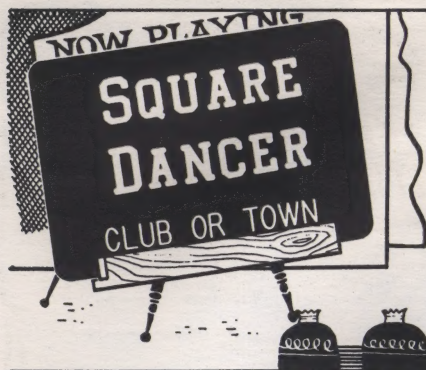
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SQUARE DANCE QUOTES FROM THE PRESS

(Asheville, N.C., Citizen, August 30, 1959)

...“Callers, some of them, travel almost around the world. None of them as dancers seem to weary of participating, or even to get a sufficiency of today’s highly popular pastime.

“Yet they come from the ranks of the nation’s educational leaders, every type of civic business, bankers, Chamber of Commerce executives, lawyers, doctors, engineers, every professional field, Army, Navy, Air Force,

farmers, and for a fact, a few from the rank of the immensely wealthy and retired to register by name and then write an ‘X’ for occupation. Maybe that stands for square dancing . . .

“Square dancers are busy people, but once they become absorbed in the dance, it’s just as if each individual heart and mind had suddenly felt the removal of everything in the world but the spirit of the dance. If you don’t believe it, come and see.”

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... I heartily agree ... that kindness and patience are two essential things for every square dancer. To me the most important thing gained from this wonderful activity is the many friends that you have the opportunity of making ... I have always felt that if you go to a square dance to have a good time, you will have a good time. The caller helps, there is no doubt, but the people are most important ... As for the dance level, I have always felt that the more a person participates in club and goes to dances, the better dancer he will become ...

Bill Dodd

Wanamassa, N. J.

Dear Editor:

... We both think that square dancing keeps one young ... As for me, I have yet to ever become tired when square dancing and in fact feel like a young girl of 18 when I am dancing!

Mrs. Albert L. Chaney
Glendale, Calif.

Dear Editor:

... My magazine gets a little "dog-eared" after going through our club. Everyone is inquiring about it all the time. The last month is usually still circulating when the new issue comes in ... The magazine is one of the best magazines I have seen on square dancing and it should be in every square dancer's hands each month ...

Roger A. Mentink, Davis, Calif.

Thank you. Editor.

Dear Editor:

... We call ourselves the Bataan Twirlers because we are all stationed at Cubi Pt. and Subic Bay ... located on the Bataan Peninsula about 80 miles from Manila here in the Philippines so you can see that we are far removed from any other clubs.

Our group has only been dancing since April, 1959, but we have already graduated one class

(Continued on page 42)



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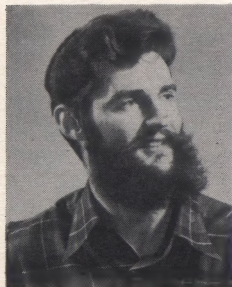


AS I SEE IT

bob osgood

March, 1960

EACH TIME our monthly letter from Terry Golden arrives bringing with it our regular installment of Americana, we stop what we're doing and for all too brief a time lapse off into the realm of American folklore as Terry so aptly handles it. This month we were particularly pleased because, in addition to the graphic story behind "The Siree Peaks" (page 11), Terry tells us in that droll and rolling style of his that he's just settled down (for the time being at least) in Colorado Springs. While looking for a ranch that he and Suzie could buy he somehow got side-tracked and is now the proud owner of, among other things,



Terry

a service station, cafe and (this is the part that stopped us) a stock-car race track. Knowing the bearded one as we do nothing should surprise us but somehow a stock-car race track just doesn't fit into the picture.

Perhaps you know Terry. If you don't you should. Our first encounter was over ten years ago at the Cheyenne Mountain School in the Broadmoor district of Colorado Springs. Terry was the bearded one — extremely gifted at American folk songs and their stories — but what astonished us even more was his uncanny gift at patter. Back in those days people didn't seem to be in such an all-out-hurry to get through a square and the Golden-boy was, for our money, just about tops in creating the most unusual laugh-provoking, downright nonsensical bits of patter.

We might be starting out on some Texas Do Si Do that would continue indefinitely and Terry would begin unreeling Burma Shave jingles until you were ready to drop from a combination of dancing fatigue and laughter.

No Right and Left Grand would be complete without a double-elbow all the way around the set so that Terry could work in some bit like: "A Waterbury watch with a winding key — Granny got stung by a goggle-eyed bee — The thing that's strange about this you see — Was that the bee stung granny instead of me." There were so many of these little tastes of nonsense tucked away in Terry's memory that he'd have no trouble carrying through an entire evening without repeating a single verse.

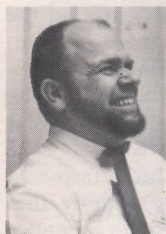
Terry's folk singing has been taking him and Suzie into many cities across the country during these past several years and, once they saw him, folks would always remember the tall, thin, bearded man with tight fitting, gay, plaid trousers, the too-snug jacket, field shoes and blue-denim fatigue hat that slouched down over most of his face making a perfect companion-piece to his luxuriant growth of beard.

One year when he was on the staff at Asilomar and it was the afternoon for taking the group picture, no one could locate Terry. So we went ahead and shot the picture without him. At least we thought it was without him. When the prints were finally developed there, at the top of the sand dune upon which we were all posing, was our minstrel-man, Terry Golden, square dance caller, folk singer, etc., wearing field shoes and fatigue hat and bathing trunks, looking for all the world to see like some surviving member of a pioneer desert trek or perhaps even more like some Peter-the-Hermit type who had just strolled in to pay our dancers a visit.

Terry has *always* had a beard. Rumor has it that he was born bearded. Folks said that if ever it were shaved off there just wouldn't be any face behind it. Terry was probably as curious about this as anyone so while he was living in Riverside quite a few years ago he decided to have the growth shaved off without telling anyone. He wanted to see how long he could go undiscovered, disguised with a clean-shaven face. As we remember the story Terry

had just finished tipping the barber and had walked out onto the sidewalk when one of his dancers happened by. He looked at him, said, "Hi, Terry, what's new?" and walked on... Within a very few months the beard was back, just as full and lovely as ever.

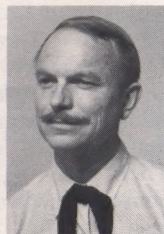
Doubtless a person as striking as our Golden friend is bound to have an influence on a great number of individuals. Here are just a few.



Editor
Osgood



Pres. 5th Ntl.
S.D. Conv. Dixon



Artist
Jones

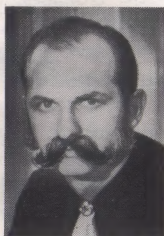
There's no telling where all of this may lead. Here with the aid of Sets in Order's staff artist, Frank Grundleen, is what you might expect if this trend goes any further:



Lewis



Jonesy



Kronenberger

Our American Heritage

THANKS to a dedicated number of individuals such as Terry Golden, Sam Hinton, Burl Ives, and others, whose personal appearances, books and records have created much interest in American folk singing, the wealth of this nation's folksongs seems secure. A recent series in *Life Magazine* featured a few of the hundreds of American folk tales that are being uncovered and preserved for future generations. Many more are told in hundreds of books and even on television and in the movies.

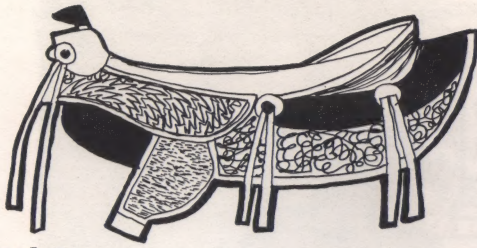
That's fine for a part of our folk heritage, but what of the American folk dances? Certainly in America the dance has been very much in evidence as the nation grew, spread

Westward and moved from the ox-driven Conestoga to the many-horsepowered gas buggy of today. But what do we know about our dance? If the contemporary squares and rounds are to be our measuring stick we know very little indeed. Our current trend of dancing represents the activity for perhaps only the past twenty or twenty-five years. What of the dances that went before? Some, of course, are in books. Occasionally we hear of others from the old-timers, but except in rare instances tradition is disappearing.

At one time Henry Ford reportedly spent upwards of a million dollars to further the research on early American dancing. The Shaws for so many years collected and preserved in dancing the forms and customs of other years. Individuals like Ralph Page, Ralph Teffteller, and others have kept certain of these dance types alive but in one way all of this seems too much like a last ditch stand. One day perhaps our country may be fortunate enough to have a National Dance Conservatory such as you'll find in quite a few of the European nations. The purpose, of course, would be to keep the dance alive as it originated and developed with the country's history and growth.

Until there is such a group we feel that the great hope rests in small American research groups scattered across the country. We know of a few such groups and we are enjoying one of our own. Material, of course, has to be researched and some of the dance forms are so different from what we do today that we almost need a completely new vocabulary, but sincerely the rewards are more than ample.

There is such a pleasure in doing a Lancers, in "discovering" a quadrille, working out a playparty and then forming up for a Contra or two. If you're looking for challenge you'll find it here in unrationed helpings. If you came into square dancing because you love to dance you'll find a brand new and thrilling experience in a change-of-pace through the myriad of patterns that exist. But, most of all, if you tackle something of this sort with enthusiasm and with patience, in addition to the personal satisfaction that will be yours, you will be contributing to the preservation of a valued portion of the American folk picture. And please, if you do start such a group or are a part of one now in existence, let us know so that we may keep track of you.



Tid Bits

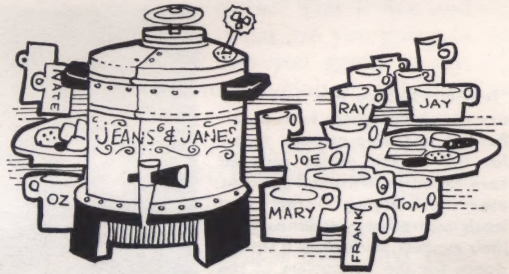
TRY a "sack social" someday. It's just like a box-lunch social only not quite as fancy . . . Before too long wires connecting a caller and his microphone to the P.A. system may be a thing of the past. Wireless mikes which have been in use by the larger broadcasting studios for quite some time have been just too delicate and too expensive for average use. Now, however, several electronics manufacturers are getting ready to market sturdy, low cost sets that can be operated without a license and with sufficient quality to make them practical for callers and particularly for teachers who work from the floor. We fully expect that one of these days P.A. systems will come equipped with just such a gadget . . . Square dance trips to Hawaii have just about tripled over the last year. One scheduled airline is attempting to get an OK on a \$160 round-trip (from Pacific Coast cities) by Jet. This may some day open the possibility for a National Square Dance Convention in our newest State . . . Charley Thomas, writing in *American Squares*, a publication he edited for a good number of years, said a mouthful when he wrote: "I've seen numbers of square dance groups fall apart because they had nothing to hold them together except square dancing." This is a good one to think over . . . Recent mail has brought quite a number of requests for (1) tips on how to make a business meeting interesting, (2) how to start a new club. What would you like?

Square Dance Kinfolk

OVER the last several years a number of square dance clubs we know of have started what we feel is a very worth-while project. They've adopted another square dance club, similar in size and other characteristics, and started a sort of round-robin exchange of greetings using letters, postcards and even occasional tape recordings to learn more about their dancin' "cousins."

One group has a "sister-club" in Hawaii with whom they exchange anniversary greetings and ideas across the Pacific. Another has established a warm friendship with a club in England. Not all square dance family ties cover such distances however. Two clubs, just two or three hundred miles apart, make a wonderful relationship and actual visits by the entire membership of one club to the other are very possible and profitable.

Another ambitious square dance group has set out to locate all clubs that bear the same name (of Calico and Jeans). Its idea is to establish a regular family feeling which may one day encourage visits from one group to the other.



The Caller and The Club

IF YOU'VE been dancing for several years you'll remember back to the time before multiple callers when each club was associated with just one caller and, partly because of this, every club had its own collective personality. The fun folks had in those days was to visit another club, to listen and dance to their caller and to take part in the special brand of fun that seemed to be the hallmark of that particular group. Today, in some areas, clubs have changed the program around a bit by rotating callers or having a different caller each time they meet. By doing this they, of course, allow their members to enjoy each of the different callers but it has, on the other hand, done a great deal to cut down one of the prime reasons for visiting. "Why should we travel all the way over to dance with the Whoops'n Doops when we'll be having their caller with us next week?" We dislike seeing this custom disappear from the square dance scene and we can't help but feel that by adapting a multiple-caller policy many groups are closing the door to the friendly custom of visiting and being visited.

The SQUARE DANCE PICTURE

Caller Ralph Hay and his wife Veve, now stationed in Ramstein, Germany, pose for us in the stately ballroom of a Paris hotel during a recent square dance jamboree there, for which Ralph acted as M.C.

Photo by Riss-Photo



"Promenade Fido and look them over; Look out gang, here comes Rover" was appropriate patter for the square dance pictured here. Obedience-trained pooches, used to obeying verbal and leash controlled commands from their masters, performed a square dance for the youngsters of the Children's Orthopedic Hospital in Seattle, Washington, with Jerry Wallace calling.



A goodly crew? Yes, indeed. These are some of the 92 couples who completed a course of 14 lessons in round dances for square dancers, one of three similar classes sponsored simultaneously by the Long Beach (Calif.) Recreation Dept. Frank and Carolyn Hamilton are the instructors.

Photo by Jasper Nutter



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



ON GETTING THE DANCERS TOGETHER

By Vic Willson — Garden City, Kansas

MANY articles have been written on the subject of how to get the dancers "of different levels" together without the friction that almost every club suffers. One of the top leaders in the square dance field says, "Start beginner clubs." This is fine and will keep the different levels separated for quite a while. BUT, what are you going to do when a club asks you to train some beginners for them? Are you going to say, "Well, you get them and I'll teach them but they will have to form a club of their own and dance together for a couple or three years?"

Another leader says, "Let's adopt a number of basics in your club and just hire the callers that will call those basics." This is also a fine idea, BUT most of the regular dancers in the clubs that are having trouble would try to square dance to Winston Churchill reciting, "Dangerous Dan McGrew" in the middle of Times Square, if they had a little hoedown music to accompany him. Trying to convince them that they shouldn't dance all the "new basics" is impossible. They think they like them, whether the "new basics" are danceable or not, and maybe they do. Still another leader says, "Give them 25 or 30 lessons" but we know that that still isn't enough.

I am not a recognized leader in the square dance field and probably will never be one. I'm just a dancer who likes to go to a dance and have a good time. I'm just a caller who likes to see a full house at every dance. I like to see new dancers coming in to clubs and enjoying themselves, being able to dance without difficulty and integrating with experienced dancers without having to suffer the consequences that they are today.

Most of our trouble is in integrating the beginners with experienced dancers. Now, let's try to think of a solution, or at least a logical way to start improving the situation.

First, to return to the leader who says, "Set up beginner clubs." Let's start the classes as a club within a club. Don't set any particular time limit on the number of lessons that will be given. Don't expect the beginners to be competent dancers in ten lessons and then be happy to run over to your club, plunk down their membership fee and enjoy having you frown at them when they make a mistake.

Now let's take the advice of the leader who says, "Set up a list of so many basics and stick by them." We know that it will take a long time to learn the fundamental basic figures and dance them competently. We don't have to worry about these new so-called "basics," as the experienced dancers have to walk them at a dance, too. The beginners will be able to walk them at every dance the same as the other dancers. Just introduce them at first to the Old Standards; the rest will come later.

Then there's the leader who says, "Give them 25 or 30 lessons." Yes, let's do this but put no specific number on the lessons to be given. After they have learned the basics and can dance them pretty well we will then be ready to get them in the club. Just how are we going to do this? Here is where we start the integration process.

(Rotate to the next page, please)

This is what I have to suggest: **LET US INTEGRATE WITH THEM.** Don't expect them to come over to your club and accept your new callers and dances. Let's go over to them and dance with them. We can still enjoy Alabama Jubilee, Kansas City My Home Town and like dances, if we will just let ourselves do so. If we visit the new dancers we will soon find them coming out to dance with us and after awhile we can make a merger, with most of the people happy. We would never be able to please all of them but we can try to please the majority. We have been trying to please the minority — which is ourselves — and it hasn't worked.

Remember — after due preparation, don't force the beginners to come to you; go out and have a ball with them. It's worth the good old college try.

ON SQUARE DANCE CONVENTIONS

By Allen Hatfield — Elkhart, Indiana

OUR attitude is firm in the belief that annual conventions are here to stay — for the teacher *and* the dancer. One without the other is like apple pie without the apples. Even with a yearly convention, many square dancers will make conventions only on an average of every three or four years due to geographical distribution. We believe that conventions should be spotted in alternate parts of the country for accessibility by the greatest number of teachers, dancers and leaders through the entire United States. We are also aware that other considerations will preclude the fulfillment of any ideal plan but with everyone doing the best job of which he is capable, we know that each convention will help to enlarge the square dance movement.

One of the greatest values of the convention, to me, is the opportunity to personally acquaint myself with the personal appearance of the "greats" of square dancing, learning what they have to offer and how they are accepted by the dancers. In this way I can return home with a firm basis of understanding on what and who to bring to the local level for the enjoyment of all area dancers.

I am only one local man — a dancer, not a caller; a record dealer; a small publisher who reaches 125 local callers within a 90-mile radius and about 2000 dancers. We feel that our newsletter does influence the area and we do whatever we can to help square dancing in any possible way.

We have been most concerned about the festival type dances which frequently are not allowing merchandising. As a dealer we do not display nor do we plan to do so. However, as dancers we look forward to every festival and convention for the opportunity to supplement our wardrobes through purchases that we have no opportunity to make here in the local area. I am opposed to dealers not being allowed to offer their merchandise for sale to the dancers. To us this is not commercialism but rather the extension of a very important part of square dancing, that of apparel and accessories. Dressing for the square dance cannot be over-rated since it helps us to feel so much a part of the recreation we love so completely.

ON NEW DANCERS LEARNING TO DANCE

By Ken Temple — Bozeman, Montana

ARE the newer square dancers today really learning to *dance*? They are obviously learning a great many square dance figures. A beginner today picks up more basics in his ten-weeks' course than I learned in my first ten years of square dancing. But can he dance?

On several occasions this sort of thing has happened. Take a group of square dancers and throw some old figure at them that is new to them because it isn't done much any

more but can be demonstrated in half a minute or so. Do they dance it or do they plod through the action? Of course they keep up with the caller. However, it's the old simple figures which show up the dancers' sense of rhythm or their lack of it in a way that complicated patterns done to a good patter caller or to a singing call do not.

How is it that people can go through a beginner, an intermediate and maybe an advanced class without developing a sense of timing? We used to talk about "crutch dancers," usually meaning women who depended on their partners to keep them with the call. Modern patterns that separate partners and make the women work alone at times have changed this. Maybe we now have "crutch dancers" meaning that most of those in the square are completely dependent on the caller for the timing.

In my experience the best sense of timing is shown by eastern groups doing traditional dances; they seem to have built-in metronomes. It would be natural to suppose that prompt calling would develop a sense of timing in the dancers more quickly than patter calling. However, this cannot be all of the story.

As one leaves the east coast and starts westward there is a zone in which traditional calling can scarcely be told from western patter calling and in which the dancers still have this perfect sense of timing. I have seen dancers in West Virginia stop in confusion while doing a right hand star because a visiting caller had let them take four steps without giving them a new call. Their own caller was perfectly adapted to this timing, yet his calling did not sound like prompting but rather like patter calling of the western variety. Granted that western dancing is more free and easy, still timing is *the* essential of all dancing.

Is there a possibility that the interest of new dancers is kept so focused on learning basics (meaning actions, of course, and not timing), that this is all they learn? Perhaps a person can enjoy learning new figures and the ability to follow a complicated call, or enjoy the fine music of the modern singing calls, without ever really learning to dance.

After twenty-odd years of square dancing I still enjoy them all, old and new. Dancing is fun as dancing, in itself. A person who really likes to dance should enjoy any kind of square dance that is smooth and satisfying, regardless of the difficulty or simplicity of the figure, provided there is reasonable variety during the evening.

Are we missing something here — or is this a solitary observation that no one else agrees with? I'd like to know.

ON CLUB PROBLEMS

By Pop Schroeder — Sweetwater, Nebraska

WE WISH we could get more folks interested in dancing here in Central Nebraska. So many of our clubs have quit. The excuses for quitting are quite varied and it makes me wonder if perhaps we have allowed ourselves to get a little obsolete in our thinking about how to run our clubs.

The communities that are fortunate enough to have good teachers who are willing to donate their time and talent for teaching fundamentals to the people that want to learn have strong clubs. A big problem here now is that the ones who do teach have not kept up with events and are still trying to teach the old-fashioned way they think it should be taught and meeting with little success.

Teachers of dancing should attend other dances and try to pattern their methods along the line of clubs that are being managed successfully. I believe this would help.

We Americans are more and more allowing ourselves to be influenced by the folks we like and in my estimation we too often elect folks that we like very much to run our clubs. They sometimes become so concerned about running the clubs to please everybody that they end up with just a few squares and really pleasing nobody.



By Terry Golden — Colorado Springs, Colo.

THE SIREE PEAKS are generally assumed to be the Sierra Peaks—the Sierra Nevadas, separating California from Nevada. This assumption arises from the type of equipment, and the methods of using it employed by the cowpokes in this song. In the early days of the West, when it was harder and slower to get around, you could pretty well identify the area a man was from by the kind of gear he sported. If he rode a double-rig saddle, (two cinches), and had his lariat tied fast to the saddle horn, he was probably from the plains. If he rode a saddle with a single cinch located about mid-way of the length of saddle, and carried a braided rawhide lariat, not tied to the horn, he was probably from the far west mountain country. The terrain and vegetation, not just whim, accounted pretty much for the differences. The men from the plains favored a short rope, maybe 30 to 40 feet long, made of the fiber of the Maguey plant—(ma-gay). This is a desert plant related not to cactus, but to lillies, onions, and the famed Mexican Tequila plant.

Well, the plains country men seemed to want to get close to the steer. They had a short rope, and they tied it fast to the horn. If they caught him, they really had him, but if they wanted out, it was rough to get loose. Apparently the mountain men didn't favor quite the same spirit of togetherness. Not with cows anyway. They used a lariat up to 65 feet long, and held the coils in their hand as the noose sailed through the air. When it settled over the animal's head, they'd take a couple of quick didoes around the horn with their end of the rope. These little turns were called "dallies," from the Spanish, dar la vuelta, literally, "to take the turn." The dallies gave enough friction to hold the steer, but if things got too rank, you could let go. You'd lose your rope, but at least you didn't have to go with it. The daily system had

one conspicuous disadvantage: as you came around the horn, if you weren't careful, you might get a thumb caught in one of the loops, and then about the time a thousand pounds of beef hit the end of the rope and you with a thumb in there, you might well reflect that the life of the cowboy had been over-romanticized.

The heroes of our song are in a fair way to get something besides their thumbs caught in a rope. They're so full of the milk of human kindness that they hate to see an unbranded calf. They want to put their own brand on him, and sort of give him a home, as it were. This particular form of solicitousness was held in rather poor regard in the western cattle country of the early days. Still is, as far as that goes. Well, no matter. The boys have had a successful season, undisturbed by having their rustling discovered, and they head for town for an evening of richly deserved relaxation. On the way home they start seeing things.



THE SIREE PEAKS

Oh, away up high in the Siree Peaks
Where the Yellow Pines grow tall,
Sandy Bob and Buster Jiggs
Had a round-up camp last fall.

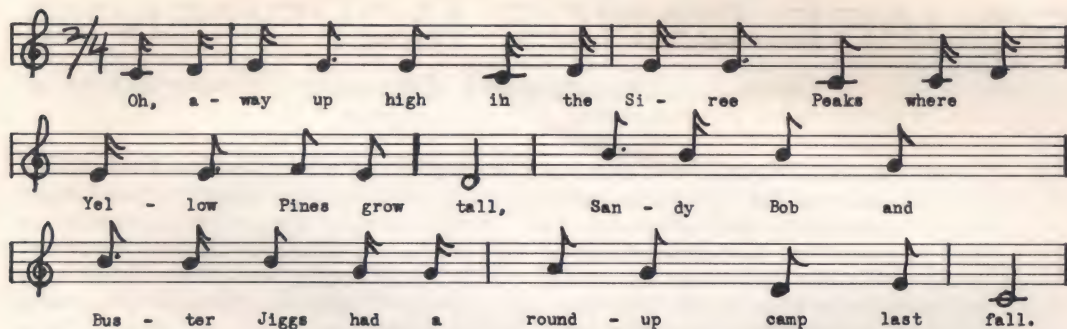
They took their horses and branding irons
And maybe a dog or two,
And allowed they'd brand any long-eared calf
That came into their view.

Now, any old dogie that flopped long ears
And didn't push up by day,
Got his long ears whittled and his old hide
sizzled
In a most artistic way.

Well, one fine day says Sandy Bob
As he lays his Sego down,
I'm tired of Cow-ography
And allow I'm a-goin' to town.

So they saddles up and they hits a lope,
For it wasn't no slight of a ride,
And them was the days when a good cowpunch
Could oil up his insides.

THE SIREE PEAKS



They starts her in at the Kentucky Bar
At the head of Whisky Road,
And winds up down at the Depot House
Some forty drinks below.

They sets her up and turns her around
And goes her the other way;
To tell the honest to goodness truth,
Them boys got stewed that day!

As they was on their way back to camp,
A-packin' a pretty good load,
Who should they meet but the Devil himself
Come a-prancin' down the road!

Says he, "You ornery cowboy skunks,
You'd better hunt your holes,
For I've come up from down below
To gather in your souls."

Says Sandy Bob, "The Devil be durned!
We're a-feelin' pretty tight,
And you won't gather in any cowboy souls
Unless you're a-fixin' to fight."

So he punches a hole in his old Sego,
And he throws it straight and true,
And he laps it on the Devil's horns
And he takes his dallies, too.

Now Buster Jiggs is your other man,
With his rawhide coiled up neat,
But he shakes it out, and he builds him a loop,
And he ropes the Devil's hind feet.

They tails him down and stretches him out
And while their irons was a-gettin' hot,
They crops and swallow-forks his ears,
And brands him up a lot.

They prunes him up with a de-hornin' saw,
And knots his tail for a joke,
And rides away, and leaves him there
Necked up to a Black-jack Oak.

Now, if you're ever up in the Siree Peaks
And you hear an awful wail,
You'll know it's the Devil a-bellerin' around
About the knots that's in his tail!



ON THE COVER

The lion and the lamb, symbols of the month of March, get the square dance treatment by Sets in Order artist, Frank Grundeen. With the advent of Spring and the disappearance of Winter the season for festivals and square dance roundups is once again at hand.

Some OLDER and TRADITIONAL SQUARE DANCE MOVEMENTS

Used in Contemporary American Square Dancing

From hundreds of movements that have weathered the test of time these two dozen possibly receive the widest use among square dance groups today. None of these are independently descriptive and most, though simple, require some explanation before using. For that reason few will be used among beginner groups. Many traditional figures were invented for just one dance and some were intended only as exhibition numbers. You'll find some of both in this collection. Undoubtedly many traditional figures are given frequent use in certain areas and are thereby kept alive but they are not used widely enough to be considered of general value.

Around and Thru: Call is usually directed to one couple who, when facing another couple, separates (one going left and the other right) and moves around that couple; then with partner splits through that same couple.

**Around that couple and swing at the wall
Through that couple and swing in the hall**

Blunder (Triple Duck): Square in a formation of "Forward Six" — with the right hand over and the left hand under" (two lines of three facing and two lone dancers facing). The two lines of three, normally each with two ladies and one man between them, advances to the center of the square. Men release ladies on their left and then hook left elbows with the other man to make a line of four. With the lady on their right they raise joined hands in an arch and as the line moves forward (counter-clockwise) the two lone ladies move clockwise under three arches. After moving around $\frac{1}{2}$ the arching ladies will be released to the right hand side of one of the non-active men. The ducking ladies will end up on the left side of a non-active man after moving $\frac{1}{4}$ around. Men who had the ladies now return to home alone and the other two men, now with a lady on each arm, are ready to repeat the action.

**Forward six and don't you blunder
Left elbow hook and the left lady under
It's a triple duck and you go like thunder
And form new lines of three**

Bow Knot (Single): Square in a "Forward Six" formation (as explained above). The man in the center of each line of three, retains the hands of the ladies on either side of him. On the command "Right lady over and the left

lady under" he raises to an arch the joined hands on his right and that lady moves 180° counter-clockwise while the lady on his left, retaining his hand-hold, moves clockwise 180° ducking under the arch. At the completion the man has right-face turned and the intact line of three is now facing out. (Double): Continuing the action just explained, the dancers follow the call: "Now the left lady over and the right lady under." With the hands joined, the arch this time is made with the lady on the left who moves forward (clockwise) 180° and the lady on the right who ducks forward (counter-clockwise) 180°. At the completion of this the line of three is once again facing its original direction.

**Forward six and back you trot
Tie those girls in a double bow knot
With the right lady over and the left lady under
Now the left lady over and the right lady under**

Bumps a Daisy: Two persons standing side-by-side swing the lower part of their body to gently hit that of their partner.

**Clap your hands, slap your knees
Bumps a daisy if you please**

Chain Thru the Star: From a left-hand star made by two opposite couples (the heads in this example), the ladies in the star move out by giving a right hand to the side lady then a left to the side man who turns her as in a regular Ladies Chain. The side lady with whom she did the chain moves in toward the star and, letting one man go by, joins the star with her left hand and moves across to the opposite side to repeat the same action. This continues until the side ladies are home and the head ladies

are in the star in front of their partners as in the beginning.

First and third go forward and back
Now star by the right on the inside track
Now back by the left but not too far
The ladies chain thru the star
(patter to fill)

Chase the Rabbit: (Type A) The man follows his partner to the right around the outside of the square for about eight steps. Then both dancers reverse and for the second two lines of the patter the lady chases the man back home. (Type B) An active couple moves into the square, turns its back on the center to face an inactive couple as directed in the call. During the first two lines of the call the active lady takes the lead and is followed by her partner as she moves between the inactive couple and to the left around the lady. Once back in the center the lady continues what would amount to a figure eight movement or a tight clockwise turn while her partner takes the lead. Then she follows as he cuts between the same couple and moves to the right around the man to finally finish facing that same couple. This last portion of the movement is set to the last part of the call. (Type C) Two opposing couples (heads) become active and follow the description for Type B working simultaneously with the sides. In this case when the ladies do their turn in the center they loop around each other.

Chase the rabbit, chase the squirrel
Chase that pretty girl 'round the world
Now chase the possum, chase the 'coon
Chase that pretty girl 'round the moon

Cowboy Loop: An active couple moves to the right, circles with that couple, then the active man releases with his left hand and leads the line of four under the arch made by the raised hands of the next couple. The couple making the arch moves it forward and over the heads of the moving couples. Once under the arch the line is led clockwise and back toward the center of the square as the arching couple turns and moves arched hands back over the heads and to place. Once again in the center the lead man takes the line through the arch made by the last couple in the line (Number Two). Going clockwise he pulls the dancers through so that the man making the arch must right-face turn under his own raised right arm. The four then "accumulate" one couple and circle six.

The action is repeated when the active man "breaks" and leads the line of six under the arched hands of the next couple.

First couple out to the couple on the right
Now circle up four in the center of the floor
Number three couple arch and thru go four
Turn right around and go back thru
Now tie the knot like the cowboys do

Cutaway (Cut Off): The active couple goes down the center of the square. If they split the opposite couple then separate they have "Cutaway Six." If, however, they go down the center and separate just before reaching their opposite couple, each thereby going around one couple to return home, they have "Cutaway Four." If they separate and split their corner couples they have "Cutaway Two."

First couple in a pretty little fix
Go down the center and cutaway six

Same two as you were before
Go down the center and cutaway four

Same couple as you used to do
Go down the center and cutaway two

Dip'n Dive: Alternately arching and diving. In the call "Inside Arch — Outside Under" one couple (Number One for example) moves into the center of the square and faces the couple to their right, thereby standing between Couples Two and Four. After circling half with Couple Two, Number One (on the outside) dives to the center of the set under the arched hands of Couple Two. Then Couple One makes an arch and as it moves forward Couple Number Four dives under. When a couple reaches the outside of the square they do a Frontier Whirl. (The lady whose left hand is held in her partner's right, turns left face under the hands while the man moves clockwise and around so that both end facing the center of the square with the lady on the man's right.) This arching and diving motion is continued until side couples are home and the working couple is once again in the center.

First couple out to the couple on the right
Circle half and don't you blunder
With an inside arch and the outside under
Dip'n dive and don't be slow
With an inside high and the outside low
One more duck and on you go
On to the next

Dive for the Oyster: Two facing couples with hands joined in a circle of four start with the

active couple ducking slightly under the raised hands of the couple they are working with. As the couple ducks the other couple moves slightly forward and over. The ducking couple then backs out and makes an arch while the other couple ducks slightly under. The active couple next ducks all of the way under and, keeping hands joined, the man's leading right joined to his partner's left is raised and the two turn away from each other bringing their joined hands up and over their heads. With this arch they move back to place as the other couple has turned and moves under the arch. Once under they raise their joined hands (man's right and the lady's left), duck under turning away from partner but not releasing hands, and finish facing the same direction as in the beginning.

Dive for the oyster, dive for the clam
Dive for the sardine, take a full can

Do Si Ballonet: Think of this as a Northern Style Do Si Do with two interruptions to balance forward and back. On the call the ladies pass left shoulders, without a twirl, and facing out take the hands of the men who are facing in (holding partner's left and opposite's right). All balance forward in the direction they are facing, then backward. Retaining left hands with their partners they release right hands and all turn half about counter-clockwise; then re-join hands, this time with the ladies facing in and the men facing out. They balance again, first forward in the direction they are facing, then backward. Retaining right hands they release partner's left and walk almost completely around to give partner a left for a Courtesy Turn.

Circle four as pretty as you can
Do Si Ballonet and the gents rock in
The gents rock in and the ladies rock out
Now turn just half with the left about
The girls rock in and the men rock out
Turn by the right and don't be slow
Finish it off like a Do Si Do

Four in Line You Travel: One couple, with the lady hooked to her partner's arm, faces another couple, then according to the call either moves slightly to the right so that the two men may hook left elbows and, with the ladies on the outside, move counter-clockwise in a line of four — or — the couples may move slightly

to their left so that the ladies may hook right elbows and the line of four will move around clockwise. The amount of turn will be controlled by the call.

First couple out to the right
Veer to the right and hook by the left
And four in line you travel
Now you swing mine and I'll swing yours
You swing my girl while I'm gone
I'll take yours and travel on
And four in line you travel

Grand Sashay: While moving in the direction of a Right and Left Grand (either forward or in reverse) two dancers meet and do a Do Sa Do (or Sashay Right). They finish facing but slightly away from that same person so that as they join right hands they balance briefly. Then pulling by, they go on to the next and do a See Saw (a left shoulder Do Sa Do or Sashay Left) to finish a slight distance away from that person, balancing, pulling by with the left hand and continuing or moving on as directed by the next call.

Sashay right around the square
A right hand to that lady fair
Sashay left around the square
A left hand to that lady there

Harlem Rosette: One couple, with the lady hooked to her partner's arm, faces another couple, moves slightly to the right so that the two men may hook left elbows and, with the ladies on the outside, move counter-clockwise in a line of four. On the call the line spreads out to hand holds and while the forward motion of the line slows down, keeping their partners' hands the ladies move forward around in front of their partners to duck under the men's joined, raised left arms. Once under, the ladies left-face turn to face each other and while they have retained left hand holds with their partners they join the other lady's right hand over the men's. If directed to "Circle Left" in this "four-leaf clover" right feet are left in the center and couple buzz-step to the left. This can be broken to a Circle or to a Two Ladies Chain as directed by the call. With slight modification this can be worked with three or more couples.

Spread out wide and feel their heft
The girls duck under and face the set
Now let's all take a ride on the Harlem Rosette

Lady 'Round . . . : (. . . the lady, gent around the gent): With an active couple facing an inactive couple the active lady takes the lead

and cutting between the man and the lady goes to the left and around the lady. The active man cuts between the same couple and going to the right goes around the man. Once in front of that couple again the active man takes the lead and cuts between and to the left around the man while the active lady cuts between and to the right around the lady. They finish the action facing that same couple. (... the lady, the gent also): Starting the same as above, the active lady cuts in between and to the left around the lady. The active man follows her. The active lady then cuts between the couple and goes to the right around the man. The active man just stays put, facing the inactive lady. (... two, the gent fall thru): Starting in the same manner, the active lady faces right and her partner faces right, behind her. They move in single file, counter-clockwise, and around behind the inactive couple. When they are behind that couple the lady keeps moving to complete her circuit but the active man cuts between the inactive couple so that he will now be in front of his partner. Moving in the same direction, this time with the man in the lead, they again go around the non-working couple. The active man goes all of the way around to finish in his starting position facing the inactive lady. The active lady goes half-way and then cuts in between the other couple to finish in her starting position.

**Lady 'round the lady and the gent around the gent
Now the gent around the lady and the lady
'round the gent**

**Lady 'round the lady and the gent also
Lady 'round the gent but her gent don't go**

**Lady 'round two and the gent fall thru
Now the gent around two and the lady fall thru**

Mill Wheel: A circle consisting of a designated number of couples, moving to the left, follows the call by dropping hands and moving single file in a clockwise direction and each dancer places his right hand on the right shoulder of the dancer ahead. On the next call the dancers drop hands, right-face turn to reverse the direction, put their left hand on the left shoulder of the person ahead of them and move counter-clockwise. Next, each places his right hand on the hand that rests on his shoulder and, keeping that hand, raises it in an arch and ducks under to make a circle facing out.

Unless directed otherwise the circle will continue to move counter-clockwise. One couple will be directed to make an arch and pull the others through. (The original form of this figure would call for the man and his original partner even though at this time she would be on his left.) To do this all couples would retain hand holds. The arching couple would back under their own raised arms and then move the arch over the heads of the other dancers until all were facing the center again. Each man would now have his corner as a partner and either the head or side couples would be transposed.

**Up with the right for the old mill wheel
Back by the left and you grind the meal
Take that hand that's on your shoulder
Duck right under — still you hold her
Active couple it's up to you
Make an arch and pull 'em thru**

Reel the Line: From two facing lines a couple at one end of the line is directed by the call to take right forearms and move clockwise around each other. Leaving that person they each go to one of the lines and turn the end person with a left forearm. They then return to the other working dancer in the center and again turn with a right forearm. Going to the side again they turn the next person with a left arm; then back to the person in the center. This is continued until they have "reeled" the entire line. Usually a man will "reel" with a lady and a lady with a man.

**First couple center with an elbow swing
Now the sides with the same old thing**

Rip'n Snort: From a circle one couple designated by the call moves across the set taking the other couples with them. The couple opposite from the active couple makes an arch and the active couple ducks through taking the line with them. Once through the arch the active man and lady release each other's hands and taking their end of the line with them the man goes counter-clockwise and the lady clockwise to once again form a circle, or two facing lines, if directed. The couple making the arch turn under their own joined hands (man turning right and the lady left).

**First ole couple Rip'n Snort
Go down the center and cut 'em short
Lady go gee and the gent go haw
Get back home to your mother-in-law**

Spinning Wheel: From an eight-hand, left-hand, moving star right hands are placed on the left shoulder of the person ahead. Following a left-face turn the star is reversed and dancers make a right-hand star and put left hands on the right shoulder of the person ahead of them. The call is often given so that the men reach across with their left and take the lady's right hand that is on their shoulder to start a Do Paso.

Now promenade in single file
Lady in the lead go Indian style
You make a wheel and spin it awhile
It's a spinning wheel so roll it along
But turn right back you're going wrong
Gents reach back by the left and here we go
Break it up with a Do Paso

Take a Little Peek: Active couple separates slightly to "look around" inactive couple they are facing.

Around that couple take a little peek
Back to the center and swing your sweet
Around that couple and peek once more
Back to the center and circle four

Texan Whirl: From an eight-hand, right-hand star the ladies will left-face roll out and around the one man behind them and then into another right-hand star behind that same man. (Alternate) Ladies in a circle moving left. Men in a right-hand star over the ladies' joined hands and moving with them. Ladies break from the circle and turn as before, coming in behind the next man to make another circle.

Ladies turn with a Texan Whirl
Now join hands go 'round the world

Texas Star: Men in a left-hand star with right arm around the waist of a lady.

Gents to the center with a right hand star
Ladies center and back to the bar
Gents to the center with a right hand star
Back by the left but not too far
Meet your maid but pass her by
Pick up the next girl on the sly
Now the inside out and the outside in
You turn that Texas star again

Thread the Needle: From a circle, one couple designated by the call moves across the set taking the other couples with them. The couple

opposite from the active couple makes an arch and the active couple ducks through, taking the line with them. Once through the arch the active man and lady release each other's hands and taking their end of the line with them, the man goes counter-clockwise and the lady goes clockwise. The couple that made the arch *does not turn under*. Instead, after the other dancers have gone under, they bring their arched hands down to waist-height and turn to face out (the man right face and the lady left) so they are side-by-side. The active man leads his portion of the line through the next arch made by the lady now facing out and the man to her left. The active lady leads her line through an arch made by the man facing out and the lady to his right. Once the lines have gone through these arches the two additional persons who had been in the arch will face out. The leading man and lady go through the arch made by the last remaining couples and then turn individually (active man left face and the active lady right face) to end in one line, each dancer with hands crossed in front and linked to the dancers on each side. Or, the active couple may pull the line "in" so that the dancers are backed into one tight circle. To break the circle they simply raise their joined hands and turn the only way they can (without letting go) to face the center.

Thread the needle, thread the eye
Keep on a movin' don't be shy
 (patter to fill)

Zig Zag Thru (Go out and in): From a square, one couple is directed to separate. The lady goes right and the man left and they move around their corner, going through that couple toward the center of the square. They then separate again, going around one more person and cutting to the outside. Partners' meet behind their original opposite couples' position to swing or follow the next call.

First old couple you divide
Now Zig Zag Thru the three on a side
You go out and in till you meet again
Now find your honey start swingin' at the wall
Comin' down center swingin' in the hall



MORE ABOUT CONTRAS



By Don Armstrong — Port Richey, Fla.

AS YOU CAN SEE Contra dancing can be fun. It also can be filled with a pleasant challenge that should appeal to just about everyone. So far we've just touched upon some of the fundamental contra movements. Now, anticipating your questions, let's go a little more into detail.

More on Formation

In squares the dance always starts from the four-couple set, but within the square dance itself are many "formations" from which figures are executed. Contras start from two opposing lines but usually change their formation prior to the start of the figure. This results in four normal starting formations possible within the two lines. In itself, this is NOT different from squares, which can start a figure in at least three different ways (lead couple, heads/sides, all four couples active). The four main contra formations are very simple to visualize and are set up as follows:

1. 1st, 3rd, 5th (etc.) couples active and "crossed over." (ADm)
2. 1st, 3rd, 5th (etc.) couples active and "NOT crossed over." (Dm)
3. 1st, 4th, 7th (etc.) couples active and "crossed over." (ATm)
4. 1st, 4th, 7th (etc.) couples active and "NOT crossed over." (Tm)

These formations have a technical name which puzzles a lot of callers but is easily understood after it is explained. Referring to the set-ups above, the names are:

1. Alternate Duple Minor
2. Duple Minor
3. Alternate Triple Minor
4. Triple Minor

This simply designates the active couples, their starting position, and how many other couples they'll be dancing with in the figure.

The *entire* contra set is the "major" set, and dancing *within* the major set are lots of "minor" sets established at the start. For example, in #1 every other couple (duple) is active, and the actives are "crossed over" (alternate). In #4 the minor sets are organized with the first couple in each group of three couples active (triple because 3 couples are involved) and no one is crossed over. So, in Contra reference books, that's how the starting position is given.

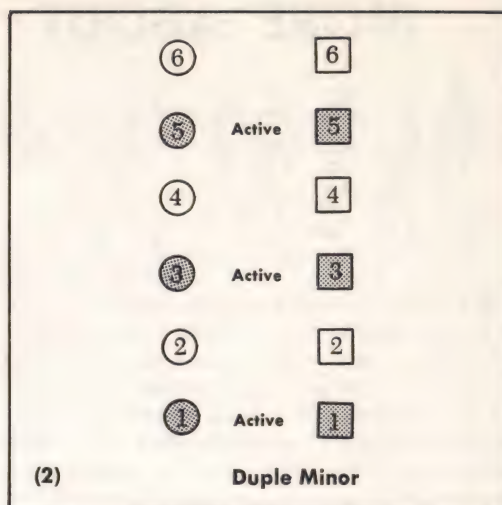
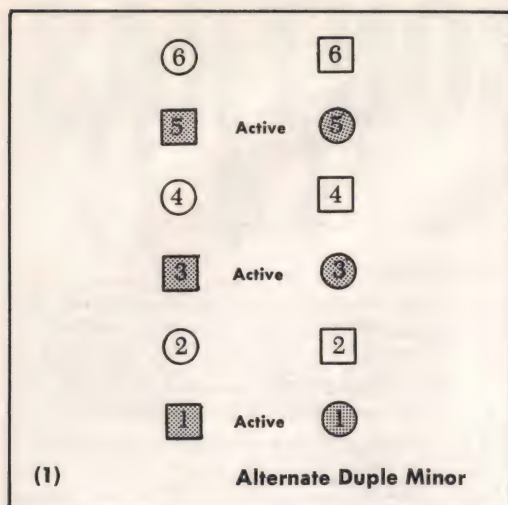
Notice that I use the "alternate" set-up as #1. I do so because I present contras in this formation first and progress thru the others in turn.

The Progression

Earlier I covered mainly the "direction" in which the progression is made, and explained that exactly "how" that progression is accomplished is primarily the caller's responsibility. We'd better dig a little deeper.

Contra "progression" naturally occurs whenever the dancers move either down or up the set one (or more) places, thereby making it possible to dance with another person or couple. "Casting off," or progressing, can be done in many ways, and I could write many paragraphs illustrating them individually. This, however, is not necessary, as they soon become quite obvious to most callers and dancers after becoming familiar with a few. As already illustrated, in set-up #1, the call "actives swing the one below" resulted in immediate progression. The "bend the line, circle four" in the dance "Broken Sixpence" did the same. If, in the dance Broken Sixpence the caller had used the same spot to say "along the line, the ladies chain," the net result would have been the same.

To create one more situation within the same dance, suppose we take the spot in Broken Sixpence where the caller has just said "Down the set, go four in line." While the dancers are doing this he could then call "Arch in the mid-



dle and the ends duck thru" and *at that point* progression would have been accomplished.

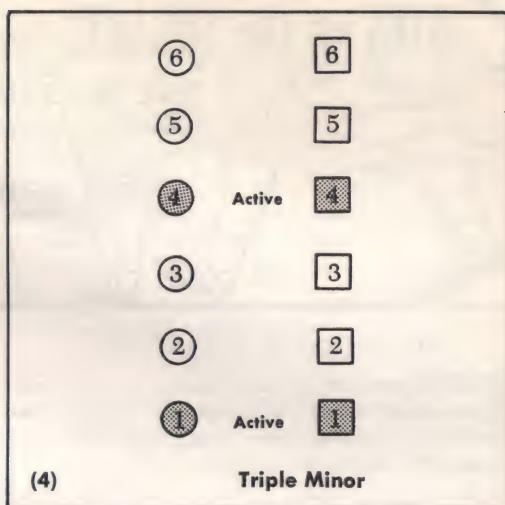
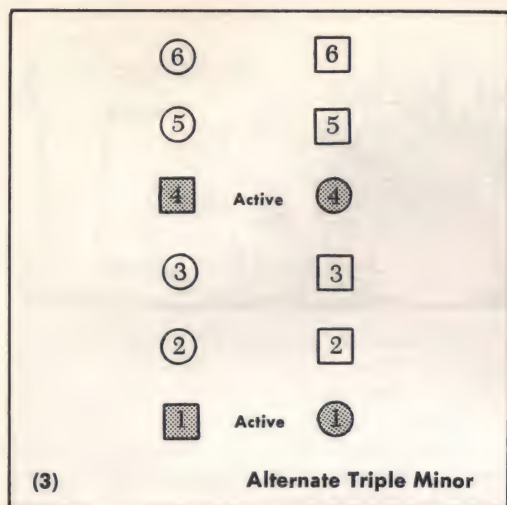
There is still another, and very common, way of progressing and it happens to have its own name. CAST OFF. This is a specific call in itself with the same result — progression. The usual "cast off" call occurs when the active couples are moving up the center of the set, thereby directing the active dancers to walk out and around the dancers who were previously just *below them*, thereby moving down one place. (Square dancers may associate the action of "around just one.") In other words "cast off" (which is directed to the active couples) means to go below one couple — or around one couple.

Let's use set-up #1 and assume that the active couples have finished a "Do-Sa-Do with the one below" followed by "Active two swing in the middle" and "Put her on the right, actives down the middle." The call could then be "Turn alone, come back to place," and then "Cast off, and right and left thru." The active men are going to cast off with the inactive ladies, and the active ladies with the inactive men. As the active couples come up the center, side by side, they separate upon reaching the couple with whom they did a Do Sa Do and each active man places his right arm around the waist of the lady he is to "cast off," taking her left hand in his left hand, and in this position continues to walk *forward* and around as both wheel to face the center of the

set — wheel is clockwise and opposite to courtesy turn. Meantime each active lady extends her left hand to the man she is going to "cast off." He takes her left hand in his left hand, places his right arm around her waist and they wheel counter-clockwise to face the center of the set—as in a regular courtesy turn.

In many areas the "courtesy turn *position*" is not used but the DIRECTION OF THE WHEEL AROUND REMAINS AS DESCRIBED. Sometimes just the inside hands are joined — or inside elbows — or the dancers simply wheel shoulder to shoulder — but they both face the same direction in any event. In set-up #2 or #4 where men are casting off with men while ladies are casting off with ladies, one of the latter positions is obviously preferred.

Now that all are facing the center of the set the progression is complete and the call of "right and left thru" can follow. In most contras there is no extra time allowed for the cast off, so that the counts necessary must be "borrowed" from the 8-count phrase preceding the cast off. The cast off action requires four dancing steps, and dancers provide comfortable dancing time for themselves in this situation by taking *six* SHORT steps while dancing DOWN the set (turning about face on the last two steps of that phrase) and dancing back UP the set with *four* NORMAL length steps using the last four steps of the musical phrase to complete the cast off. This is one of the many spots



in which Contras are fun — trying to hit the end of the phrase right on the button to flow smoothly into the next figure.

“Cast off” could be defined “to get rid of,”

so perhaps this is a good spot to get rid of me long enough for you to get out there on the floor and try these things we’ve been talking about. We’ll make a bet you’ll have fun.

WHAT'S BEING DANCED?

LISTS of dance programs showing a typical evening’s revel, which were not received in time for the major compilation in January but were yet too interesting to overlook, are presented here. Round dances are indented.

Glen Ellyn, Ill.—Dudes & Dames—8 years old—7 squares—Caller, Frank Green

Runoutta Names	Ends Squared	Back to Donegal Contra
Honeycomb	Kinda Nice To Know	Old Spinning Wheel
Tammy	Cinderella Waltz	Hey, Mr. Guitar (again)
Traveling Man	Hodges Podge	Too Many Times
Ends of the World	Bells On My Heart	Raley’s Romp
Hey, Mr. Guitar (taught)	Waltz Caress	Whispering
Shuffle the Deck Workshop	Fiddle Faddle	Mannita Waltz
Best Things In Life Are Free	Too Old to Cut the Mustard	
Champagne Time	Love Me	

Atlanta, Ga.—Federal Cross Trailers—Caller, Jamie Newton

Rock Eagle Special	Gadabout	There’ll Be Some Changes
Down South	Don’t Hesitate	Tennessee Two Step
Blue Two Step	Goin’ Home to Julie	Chicken Plucker
Livingston Nightmare	“Hash” (No Holds Barred)	Battle of New Orleans
I Can’t Quit	Walkin’ & Whistlin’	Georgia Polka
Left Footer’s One-Step	Red River Gal (So. Accent)	Little Red Hen
Rock & Reel	Why Oh Why	Bells On My Heart

No. Waterbury, Conn.—Nutmeg Squares—3 years old—7 squares—Caller, Jean Fleming

Hello, Hello, Hello	Firefly	Patter Hash (All the Bends, etc.)
Shanty in Old Shanty Town	Contra (Square Thru Delight)	False Hearted Girl
Old Fashioned Girl	Summit Star	Gadabout
Love Me	Battle of New Orleans	Y’All Come
Lucky Lips	Double Couple Square (Mixer)	Polka Square
Diminishing Star	Left Footer’s One-Step	Hazel Eyes
Bells On My Heart	World Is Waiting For Sunrise	

(For more lists please turn to page 53)

LADIES on the SQUARE

THE MASCULINE ACCENT



By Natalie King — Eureka, Calif.

THERE are lots of ways to pep up and make more interesting the clothes which the men wear for square dancing. You might like to try some of the following ideas.

For a quick match to your new dress, select a shirt in a matching solid color, make a tie and trim a towel in your dress fabric.

Sure cure for a tight-necked shirt: remove collar button, stitch one end of a ½" length of elastic under this edge. Stitch button to other end of elastic. The tie hides the gap and hubby is more comfortable.

Old white shirts go square dancing with the addition of yokes and cuffs made of fabric to match your dress. Trace yoke pattern from a western shirt or use a commercial pattern. Adjust to fit on top of shirt, bind edges with corded bias tape. Remove old cuffs, cut new ones of print. Shirt may be dyed before remodeling, if desired.

Create a western shirt from a solid-colored sports shirt by means of soutache braid and embroidery. Select western motifs or floral scrolls and arrange on shirt to form a yoke. Embroider in satin stitch with six-strand cotton. Outline yoke, cuffs and pocket edge with soutache braid the color of the embroidery.

Quick applique of simple figures is done using iron-on tape which is available in many bright colors. Additional detail may be added by stitching around edge of applique in a contrasting color.

Wide fringe stitched to bottom of yoke edge and running down back of sleeves from top to bottom makes an effective fancy frontier shirt.

Try a solid-colored yoke and cuffs on a print, plaid or striped shirt. Choose a dominant color in the design for this and bind off with contrasting piping.

Quick western touches. Embroider a cattle-brand or other western motif on a pocket. Dress up plain string ties with gaudy patterns in sequins, pearls or very narrow velvet ribbon in a contrasting color, run down center of all parts of the tie. Add fringed strips of soft leather to ends of tie.

Make a leather tie slide using a square or circle of heavy belt leather about the size of a fifty-cent piece. On the back glue a strip for tie ends to cross through. Bend wire into simple "brand" or initials, heat red hot and burn design into leather.

WHAT THEY ARE WEARING



Grace Baker, Salt Lake City, Utah

A petite blonde, Grace wears a brown and white drip dry cotton eyelet dress. The neckline is scalloped in front, dips to a V in the back. The sleeves are wide straps which make for comfort during hot Utah summer dancing. The gathered skirt is very full with a gathered flounce at the bottom. The waist is banded with brown velvet ribbon which is also used around the top of the flounce. Grace designed and made this dress.



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Hawaii

Admission day in the Islands was celebrated on last November 28, a truly gala occasion of which square dancing was, of course, a part.

Member-clubs of the Hawaii Square Dance Federation take turns square dancing on Sunday afternoons, putting on a show for the visitors at the International Market Place, a popular tourist spot in Waikiki.

New officers were elected for the Federation on December 11, with Bill Smylie of the Koral Kickers named Chairman and Ed Robinson of the Hayseed Club at Pearl Harbor, Vice-Chairman.

Pineapple Promenaders of Waikale NAD recently joined the Federation, making nine member clubs with two or three more clubs probably joining soon.

Dancers transferred to or visiting in the Islands are invited to contact the Federation so that they may be assisted in making their stay more enjoyable. Point of contact: Bill Smylie, Quarters 365, Reno Road, Tripler Area, APO 438, San Francisco.

—Bill Smylie

Washington

Grande Squares of Seattle sponsored a dance on February 13 at the Magnolia Field House, utilizing a floor encompassing two regulation basketball areas. M.C.'s and callers were Joe Hall and Robby Robertson.

—John Carroll

Sashay Square Dance Club of Bremerton invites all square dancers to come and dance to the calling of Bob Ruff from Whittier, Calif., on March 20, 2:30 P.M. at the Belfair Barn. The affair marks the club's spring festival.

—Ken & Betty Hinton

Utah

Round dancers in Salt Lake City were invited to attend a Round Dance Workshop on January 19 at the Prudential Auditorium to select their rounds-of-the-month for the next two months. Instructors in the rounds were the

Harry Bakers, Monte Marshalls, Tommy Thomases and Drew Whitney.

South Dakota

The Square, Folk and Round Dance Federation of South Dakota held its February Festival on Valentine's Night in the New Women's Building at the State Fair Grounds. (Question? From whence came the "new women?"). Host club was the Alpena Lads and Plaids. Up-coming affairs include the Frank Lane dance at Yankton on May 2 and the May Festival at Aberdeen on May 21 with the Aberdeen Belles & Beaux as hosts.

—Ann Arrundale

Colorado

Haylofters of the Colorado State University have set the date of their annual festival for March 18-19 in the student union on the CSU Campus in Fort Collins. M.C.'s will be Nita and Manning Smith who will also instruct a round dance session on March 19. The festival is being called the "Stardust Jamboree" and decorations will follow an outer-space theme.

—Ruth Haynes

Florida


Hix & Chix, The Promenaders, Inc. and Square Eights Clubs of Panama City sponsored the Panama City Square Dance Gambol on January 15-16 at the Long Beach Roller Rink. Callers were Harper Smith from Celina, Texas; Jim Hall from Birmingham, Ala.; Phil White, Gil Mathis, Bud Seaman and Ralph Fuller, local lights. It is a particular pleasure to report that first prize in the drawing on Friday night was a gift subscription to Sets in Order.

—Edward Pagelson

Georgia

Tybee Twirlers Club of Savannah Beach had the first birthday of their club in January and installation of new officers for 1960 by Lewis Bazemore, president of South Georgia Federation. Bill Stephenson kept the squares dancing after a buffet dinner.

—Shirley & Jack Knauz



ROUND THE OUTSIDE RING

Kentucky

On April 30 the Kentuckiana Square Dance Association will host its Second Annual Spring Festival at the Fairgrounds Coliseum under the able direction of Dorothy and Louis Bauer, General Chairmen. Les Gotcher and Johnny Davis will share the calling. Dancing will be from 1 to 5 P.M. and again from 8 to 11 P.M. with the music being supplied by Burton's Wranglers.

—*Ruth & Fred Burkel*

South Carolina

The Jolly Mixers of Greenville started their new year activities with their First Saturday Party at which new dancers of the fall class were guests. Another class began on January 21. Don and Marie Armstrong will be featured at the First Saturday Party on April 2 in the ballroom of the Poinsett Hotel.

—*Florence Brothers*

California

The 11th Annual March of Dimes Square Dance was held at Olive Recreation Hall in Burbank on February 8. Chairmen were the Carl Cartmills assisted by the Paul Burketts. Fenton "Jonesy" Jones was M.C. and live music was furnished by three square dance bands. Sixteen callers took turns at the mike.

—*Carl & Estelle Cartmill*

Cal Selinger, of San Bernardino, who conducted a group of square dancers on a Hawaiian tour last fall, is planning another such tour for the latter part of April, 1961, this time by air.

—*Cal Selinger*

Ozzie Stout, using his 15 years of experience in such matters to good advantage, opened a new beginner class in Whittier on January 14. Sponsor was the Los Angeles Parks and Recreation Department.

Last December four Long Beach Clubs, members of the South Coast Association, organized a Benefit Dance for the wife and seven children of square dancer Bob Roberts who passed away suddenly at a class, while helping one of the local callers. Ticket receipts alone came to \$500.00, plus numerous extra checks and box after box of canned foods also were donated to the family.

—*Agnes Bassett*

In February the Dots & Dashes, a high school age square dance group in Lancaster, furnished the entertainment for the Annual State Postmasters' Convention.

—*Herb Perry*

Minnesota

Fiesta Squares of Montevideo are featuring Don Armstrong of Florida at a dance in the Fiesta Ballroom on March 15. Fiesta Squares have been dancing for just over a year and meet twice monthly. They have no regular caller but import a variety of callers from the surrounding area.

—*Karl Kalm*

Illinois

Heel and Toe Twirlers of Galesburg celebrated their first anniversary on January 17 with a dance in the American Legion Home. Caller was Dale Dougherty of Taylorville. "Finger Foods" were served after the dance.

—*Tex Harrison*

The Saturday Niters of Canton had Kenny Anderson of Burlington, Iowa, in to call on January 10 with about 18 sets attending. Kenny also called in the Galesburg area during the latter part of February.

—*Mrs. Charles Siegel*
Square dancing in Rock Falls was dormant until about a year ago, at which time Earl and Violet Bennett decided to see what they could do to promote interest. Currently the Bennetts have eight squares they are instructing and are contemplating another beginner class, so their method must have been a good one.

—*Violet Bennett*

Michigan

On January 29 the Battle Creek folks enjoyed their Winter Square Dance Festival with Jerry Helt from Cincinnati, Ohio, calling. This was Jerry's second appearance in Battle Creek and one looked forward to eagerly. The festival dance had a two-fold purpose — an evening of good dancing plus the opportunity to donate to the Michigan Council of Square and Round Dance Clubs for pre-(National)-convention expenses. The Battle Creek Association paid all expenses and the entire gross receipts from the dance went towards helping set up the 1961 National Square Dance Convention in Detroit.

—*Gerald Black*

The Northwest Michigan Square Dance Council of Traverse City boasts quite an imposing list of member-groups. These include: Hix & Chix of Elk Rapids, Squarenaders of Bear Lake, Boots and Bustles and Merry Mixers of Manistee, Promenaders of Cadillac, Kuntry

ROUND THE OUTSIDE RING

Kuzins of Frankfort and Bay Beaux & Belles, Cherry Knoll Squareaways, Merry Squares, Platter Promenaders, Shirts & Skirts of Traverse City.
—Mrs. Louis Hayward

Indiana

The Whitewater Valley Callers' Assn. has planned its Annual Spring Festival for April 3 in Anderson at the U.A.W. Hall on By-Pass 109. Dancing will be from 2 to 5 P.M. and from 7 to 10 P.M. Last year's affair brought some 400 dancers and 20 callers together and even more participants are expected this year.
—Norval Gaylor

Nebraska

April 30 is the date of Lincoln's 20th Annual Spring Square Dance Festival at the Pershing Memorial Auditorium. Dave Rockwell is Festival Director.

Boots & Slippers Square Dance Club has formed a new round dance club to encourage all area dancers to learn the basics of round dancing. They meet 1st and 3rd Tuesdays at University Place Fire Barn in Lincoln with Willard Noxon and Rollie Badberg instructing.
—Marie Schafer

Arizona

Dismal weather conditions contributed to decimate the crowd attending the 12th Annual Southern Arizona Square Dance Festival on January 15-17, but those who attended enjoyed the dancing and horseplay thoroughly. Calling was under the control of Johnny Le Clair and Butch Nelson, with the latter in charge of the department of horseplay. Frank and Carolyn Hamilton directed the rounds. General Chairmen of the festival were the Jim Stogsdills assisted by the Jim Osborns.

The Phoenix Chapter of the Arizona Federation of Square and Round Dance Callers and Instructors, popularly known as the Federation (or PCAFSRDCL, try to pronounce it???), celebrated their fifth year with their first big Jamboree on January 30-31 at Mike's Barn in Phoenix. Besides the 10 Federation callers, several callers came in from nearby areas to complete the program. Officers of the Federation are Mike Michele, Spud Magness, Bill Schroeder and Marie McFrederick.
—Mike Michele

Connecticut

The Connecticut Callers and Teachers Assn. held their Annual Meeting at South Meriden on January 10. Mostly re-elected, officers for the coming year are: Gordon Berrien, John Mead, Jean Fleming, Bob Merunka, Paul Trowbridge. A very informative talk on "Teaching the Square Dancer" was given by Charlie Baldwin of Norwell, Mass., editor of The New England Caller, with a question-and-answer session following. Charlie also called some squares and later all gathered for a pot-luck supper.
—Jean Fleming



All of these men have been or are president of the Square-Knots, Grass Valley, Calif. L. to R., Al Scurr (current prez), Kenny Zurflueh, Ober Johnson, Cliff Shook and Robert E. Lee.

New York

In January delegates from eight square and round dance clubs of the Rochester area formed the Rochester Federation of Square Dance Clubs. Charter member clubs are: Belles 'n' Beaus, Country Twirlers, Fiddle-A-Rounds, Genesee Dancers, Irondequoit Squares, Roll-aways, Swinging Eights and Teen Twirlers. The first venture of the Federation will be a Dance-O-Rama planned for April 2 at Cutler Union, 2 P.M. to midnight.
—Lew Dietz

Idaho

The Upper Snake River Valley Callers' Assn. will sponsor its annual exhibition and jamboree on April 8-9. The exhibition will be held at Alemeda Jr. High Gym at Pocatello and the jamboree at the Snake River High School Gym west of Blackfoot. All callers belonging to the association will participate, along with visiting callers from other areas.
—Harold Lund



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MARCH 1960

A GAIN we devote this space in the workshop to questions sent in to us and picked up at callers' and leaders' clinics across the country. As on previous occasions, these questions are combined and reworded to cover the widest scope possible. There'll be more questions and answers later, if you want them, and if you send them in.

Q — What is the secret of having a successful callers' meeting?

A — Make it fit the needs of the majority of those for whom it is intended. Serious business meetings, crammed with reading of the minutes, old and new business and discussions on points that are often problems for only a small percentage of those attending, can be deadly. To be successful, a business meeting should be rehearsed just enough to ensure its audience attraction and it should be dramatic enough to get across the necessary business in such a manner that it will keep everyone's attention. Careful screening beforehand will eliminate many items that have no purpose in being brought up. Allow enough time for fellowship and for getting acquainted — and, if possible, interject some fun — there should be no rule against having a good time.

Q — How long should a patter call go?

A — Not too long! Because of the free form of a patter call there is often a tendency to ramble on, and on, and on. In a singing call of course we have a fence constructed around our dance that tells us just when to start and when to finish. The music controls the length of the dance and we start when it starts and stop when it stops. Not so with a hoedown. We start just about any time and keep going as long as we can keep moving the needle back onto the record. Taking a cue from a singing call, there is often an opening, a middle break and an ending. In addition the heads will usually do a given figure twice and the sides twice. The total elapsed time (one side of a record) runs from three and a half minutes to

four minutes. There should be just as much planning in preparing for a patter call, just as much purpose, and consequently, just as much control over the running time. Hoedown records will usually run from three to four minutes and this is often (not *always*, of course) ample time for a well-balanced patter call. One shot guest callers, who are often the worst offenders at hanging on to the mike and stretching out their patter call, may feel that this is their one chance to show what they can do and for that reason they will sometimes run a patter call from six to ten minutes. What they are exhibiting to the dancers is a complete lack of judgment and instead of impressing them with good calling techniques they'll more than likely be remembered as "old windbags." A good hint: "Quit while you're ahead." Call a short tip and leave the dancers wanting more so that you will be asked back again.

Q — When should I start using the brand new basics?

A — In the first place, nothing in the world but good judgment can control the actions of a caller in making the choice of material he uses with the clubs and classes he calls for. It stands to reason that dancers in your classes who come to you to learn how to dance expect and need a succession of basics ranging from the simplest up through the more difficult ones until they reach a level of challenge and pleasure that appeals to them.

What often appears to the caller as a need for *another new basic* is simply the desire on the part of the dancers to "just be allowed to dance" and to enjoy some of the hundreds upon hundreds of variations of the completely satisfying and challenging basic movements that already exist. We have yet to find a caller who calls them all.

Our best answer to the question then, is to add new basics wisely as you feel you need them in order to do the best job of calling and programming that you are capable of.

TRICKY

SEA SICK

By Dean Dreyer, Findlay, Ohio

Heads go forward and back with you
Forward again, left square thru
Go all the way around you do
*Left square thru the outside two
Sides go four, the heads go three
Heads square thru in the center you see
Sides divide and box the flea
Square thru the outside two
The sides go four, the heads go three
Heads left square thru on the inside track
Sides divide and box the gnat
(Repeat from *)
Here comes the corner, left allemande.

DON'T HESITATE

By Clarence Watson, Blue Springs, Mo.

Heads go forward and back with you
Side two couples right and left thru
Heads cross trail and U turn back
Half square thru the inside track
Right and left thru the outside two
Cross trail and U turn back
Half square thru don't hesitate
Go on to the next, Grand Chain Eight
Now circle half that's what you do
Dive thru, pass thru
Right and left thru the outside two
Cross trail and U turn back
Half square thru don't hesitate
On to the next, Grand Chain Eight
Circle half on the outside track
Cross trail thru U turn back
Lady in front, left allemande.

BUT BE ALERT

JUNE'S SCRAMBLE

By Pete Sansom, Jupiter, Florida

Four ladies chain across from you
First and third half square thru
Suzy Q the outside two
Opposite right, partner left
Opposite right, partner left
Opposite again right hand half
Men catch with your left for an ocean wave
Balance forward, now back, box the gnat
Now square thru, go right, left, right, left
Hey bend the line
Do a right and left thru
Suzy Q the same two
Opposite right, partner left, opposite right,
partner left
Opposite again right hand half
Men catch with your left for an ocean wave
Balance forward, balance back
Now box the gnat
Do a square thru go right, left, right, left
First and third California twirl
Go forward eight and back with you
Forward again double pass thru
All four California twirl
Inside two square thru three quarters round
Now go allemande left . . .

GOOD ROLLING FIGURE

BOX THE GNAT THRU THE STAR

By Ernie Felsted, Bettendorf, Iowa

One and three swing and sway, while two and
four half sashay
Heads star right inside the track
Back by the left the other way back
Go past home meet the sides, box the gnat
Sides star in, half way over
Box it again, heads star in half way over
Box it again, sides star in half way over
Box it again, heads star left go around the
town, get back home
Back right out and make a ring
Circle left like everything
Two and four forward and back
Forward again and box the gnat
Cross trail the other way back
Allemande . . .

FIVE BITS

By Mary Michl, Coshocton, Ohio

Heads go forward and back
Now cross trail go to the sides
Right and left thru with the outside two
Dive thru, pass thru
Split those two, around one, four in line
Forward eight and back with you
Forward again to square thru once and a quarter
Join hands, insides arch, ends duck in
To pass thru, split those two, around one
Forward eight and back with you
Forward again to square thru once and a quarter
Join hands, insides arch, ends duck in
To square thru once and a quarter
There's old corner, left allemande . . .

REMEMBER YOUR CORNER

SWAMP JACKSON

By Bob Hayden, Lake Jackson, Texas

First and third bow and swing
Lead on out to the right of the ring
Circle four and keep on time
Head gents break and make a line
Forward eight and back with your boss
Square thru with the couple across
Count four hands and don't get lost
Those that can make a right hand star
The others turn alone just like you are
Grab your partner for a star promenade
Take a little walk don't be afraid
The hub backs out and makes a ring
Circle left like everything
The four gents go forward and back
Forward again and cross trail thru
Around one, into the center and pass thru
Around one come into the center
Pass thru, both turn right go around the land
Ladies turn alone to a left allemande, etc.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

THIS IS GREAT!!

SQUARE CHICK

By "Doc" Heimbach, Blue Island, Illinois

Record: Balance X 208B "Old Fashioned Girl"
(with apologies to Paul Phillips)

INTRO, BREAK AND CLOSER:

....Dad, give a nod to your square chick
Swing, like I mean don't just stick
Revolve a bit and don't you bug me, Man
Allemande left — get with the swim
Partner right — skin over skin
You orbit 'round the rim like if you can
Just gravitate and Do Sa Do as cool as
Melba toast

Then fuse and swing — it's crazy, Man
Way out — I mean the most
A blast-off now should do the trick
Back to your pad — you're sick, sick, sick
For the ginchiest gal in town.

FIGURE:

Odd two digits fuse and swing
A pair of times — then hit the rim
Half-way out — way out — way out.
Right and left thru you're real gone
Double the turn — they'll travel on
Cable those nylons to the left, I shout
Those quads of skirts gonna' clatter 'cross the hall
Reverse your univac—so they clatter back, you all
Ball this chick back to your pad
You're wiggled on her, you got it bad
The ginchiest gal in town.

STONE ROLLER

By Gordon Blaum, Miami, Florida

Heads to the right and circle four
Head gents break to a line of four
Ends box the gnat then face the middle
Pass thru, round one, stand four in line
Ends roll in with a half sashay
New ends box the gnat then face the middle
Pass thru, round one, stand four in line
Ends roll in with a half sashay
New ends box the gnat then face the middle
Box the flea across the land

*Cross trail thru to a right and left grand — or —
*Cross trail thru and U turn back left allemande.

NICE AND TRICKY

CALIFORNIA TWIRL VARIATION

By Mel Rich, University City, Missouri

First and third trail thru
Walk around two is what you do
Come back in, box the gnat across from you
Face the sides right and left thru
Turn 'em around, dive thru
And the inside two California twirl
Dive thru and the inside two California twirl
Dive thru, pass thru
Right and left thru with the outside two
Dive thru, inside two California twirl
Dive thru, inside two California twirl
Dive thru and the inside two California twirl,
Allemande left . . .

NEW POSITIONS

STIR THE BUCKET

By Bob Hendricks, Battle Creek, Mich.

Girls star left three quarters around
Swing 'em boys go round and round
Gents star right three quarters too
Then you swing her and she'll swing you
Grand chain girls across the square
Turn 'em boys and stand right there
The bucket is stirred for the next old square

BREAK

By Del Coolman, Flint, Mich.

Bow to your partner, corner's all
Circle left, go round the hall
Whirlaway a half sashay
Circle again the same way
Head two gents with a brand new girl
Up to the middle and back
Then square thru — right, left, right, left
Then right and left thru, the outside two square
thru
Three quarters round, allemande left . . .

GOOD ADVANCED

DAY DREAM-OR-NIGHT MARE

By Fred Applegate, La Mesa, Calif.

Heads to the center, back to the bar
Center again with a right hand star
Back by the left and don't fall down
Pick up your corner with an arm around
Then head two gents and the gal with you
Wheel around, go square thru
Count four hands, it looks like rain
Gents turn back, two ladies chain
Send 'em back for the old square thru

Four girls

*Three quarters round, then left square thru
With men

All the way round, you're doing fine
Pull him by, bend the line
Forward eight and back with you
Forward again, full square thru
Count four hands, you're gone again
Gents turn back, two ladies chain
Send 'em back for the old square thru
Three quarters round, look for that man
With your left, left allemande, etc.

*Three quarters round the ring you go
With that gent, a do paso
Corner right, you can't go far
Partner left, side couples star
Back by the left, you're going wrong
That same one you'll take along

One you did the do paso.

Side two gents and the gal with you
Wheel around, go square thru
All the way, with might and main
Gents turn back, two ladies chain
Send 'em back for the old square thru
Three quarters round, guess who
Left allemande, etc.

A QUICKIE

ROSIE'S DAUGHTER (Waltz Mixer)

By Jeanette & Ralph Kinnane, Birmingham, Ala.

Record: Daughter of Rosie O'Grady, (Slowed Down) Rainbow #45-8004

Position: Couples in circle around hall facing LOD, inside hands joined.

Footwork: Opposite throughout, Instructions for M Meas:

Wait Two Measures.

1-4 Step, Brush, Hop; Step, Brush, Hop; Step, Brush, Hop; Step, Swing, —;

Step fwd on L, brush R fwd, hop on L; Repeat, starting on R; Repeat again starting on L; Step fwd on R, swing L fwd, hold 1 ct;

5-8 Back, Touch, —; Face, Touch, —; Waltz Balance Left; Waltz Balance Right;

Step back on L, touch R beside L, hold 1 ct; Step on R, face ptr, touch L beside R, assume loose CP, hold 1 ct; step swd in LOD on L, behind on R, in place on L; Repeat in RLOD, starting R;

9-12 Apart, Touch, —; Together, Touch, —; Around, 2, 3; 4, 5, 6;

Bal away to arms length on L, touch R to L, hold 1 ct; Bal fwd on R to Butterfly Banjo, touch L to R, hold 1 ct. Make one complete clockwise turn around each other in two measures, (6 counts);

13-16 Waltz Balance Left; Waltz Balance Right; Turn Away, 2, 3; 4, 5, 6;

Repeat measures 7 & 8 above; Turn away from ptr, M-LF, W-RF in two measures, (6 counts), man moving to lady behind, lady moving forward to next man for new partners;

Dance thru 8 times . . . On last time thru on measures 15 & 16 roll LOD and Bow.

NOTE: Tempo on this record is fast. Slow record way down for instructions and speed up as desired after dance is learned.

GOOD DANCE, UNFORTUNATE INTRO

BAMBINA

By Irene and Doc Heimbach, Blue Island, Illinois

Record: "Ciao, Ciao Bambina" Jamie #1127

Position: Open for Intro. Position for Dance, closed; M's back to COH. Instructions for M.

Intro: Wait for three rippling sounds! (Count 1, 2, 3)

Away, Touch, Together, Touch; Turn Away from Partner, 2, 3, 4;

Step away from partner on L (W's R), touch R, step twd partner on R, touch L; turn away from partner L, R, L, R (W opp). End in closed pos, M's back to COH.

Measure:

1-2 Side, Close, Fwd, —; Side, Close, Back, —;

In closed pos. M's back to COH, step to side on L, close R to L, step fwd on L, hold (a 2-step box); step to side on R,

close L to R, step back on R, hold; end in semi-closed pos.

3-4 Walk, 2, 3, Touch; Walk, 2, 3, Touch; Walk fwd in LOD on L, R, L, brush (touch) R; walk fwd R, L, R, touch L and face partner.

5-8 Repeat Meas. 1-4.

9-10 (W) Under, 2, 3, Touch; (M) Under, 2, 3, Touch;

Keeping M's L and W's R hands joined high, W walk under R, L, R touch L (end facing LOD) while M cross slightly behind W to outside of circle L, R, L, touch R; M walk under joined hands R, L, R, touch L making a L-face turn ending with back to COH — while W continues turning R-face around with L, R, L, touch R, ending with her back to wall and partners face to face, retaining same handhold (M's L & W's R).

11-12 Side, Close, Cross, —; Back, Step, Thru, —; Step to side on M's L (W's R), close R to L, cross L over R, hold, end side by side facing RLOD (leave M's R foot and W's L on floor behind); step back in LOD on M's R, turn to face partner and step to side on L, step through on R (W's L) to face LOD, retaining same handhold (M's L, W's R).

13-16 Repeat Meas. 9-12, ending in open pos — changing handholds to M's R and W's L.

17-20 Walk, 2, 3, Touch; (W) Roll, 2, 3, Touch; Together, Close, Back, —; Apart, Close, Fwd, —;

On M's L (W's R), walk fwd L, R, L, touch R; as M crosses to the outside stepping behind W, R, L, R, touch L — W rolls L-face (L, R, L, touch R) across in front of M to his L side. Join inside hands, M's L and W's R, face LOD. On M's L, step swd twd partner, close R to L, step back L; step to side on R, close L to R, step fwd R. M is on outside of circle and dancers are at arm's length apart.

21-24 Walk, 2, 3, Touch; (W) Roll, 2, 3, Touch; Apart, Close, Back, —; Together, Close, Fwd, —;

On M's L (W's R), walk fwd L, R, L, touch R; as M crosses to the inside stepping behind W on R, L, R, touch L — W rolls R-face (L, R, L, touch R) across in front of M to his R side, join inside hands, M's R & W's L. Step swd away from partner on L (W on R), close R to L, step back on L; step swd twd partner R, close L to R, step fwd R. End in open pos.

25-28 Step, Close, Step, —; Step, Close, Step, —; Apart, Close, Cross/Face, —; Side, Close, Cross;

On M's L (W's R) two 2-steps in LOD; step swd away from partner on M's L (W's R). Close R to L, cross L over R to face partner in butterfly pos. Then step to side in RLOD on M's R, close L to R and cross R over L to assume open pos. facing LOD.

29-32 Repeat Meas. 25-28, ending in closed

pos, M's back to COH.

Repeat entire sequence one more time, ending in semi-closed pos. for Tag.

Ending: In semi-closed pos.

1-2 **Walk, 2, 3, Brush; Walk, 2, 3, Touch/ Face;**

On M's L (W's R) walk fwd L, R, L, brush R; walk fwd R, L, R, touch L to R and face partner in closed pos.

3-6 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Fwd, —; Turn W Under, 2, 3, 4 and Bow.**

Step to side on L, close R to L, step fwd on L, hold; step to side on R, close L to R, step back on R; step to side on L, close R to L, step fwd on L; raise M's L and W's R. joined hands and as M stands still in place, W turn R-face under the joined hands L, R, L, R and bow.

A TOE TAPPER

MOUNTAIN GREENERY

By Vince and Marge Belgarbo, Skokie, Ill.

Record: Windsor #4655 (45 rpm)

Starting Position: Butterfly pos. arms held well out to side at shoulder level or higher, firm resistance in arm and hand hold, M facing in LOD.

Footwork: Opposite throughout, steps described are for the M

Introduction: 8 counts — wait

Meas.

1-4 **Walk, 2; Forward Two Step; Walk, 2; Forward Two Step;**

Start L ft and take two walking steps fwd in LOD; start L ft and do one two-step fwd in LOD while swaying slightly twd L; repeat, starting R ft and swaying slightly twd R during the two-step;

5-6 **Forward, Back (Wrap); Backward Two Step;**

Step fwd in LOD on L and step bwd in place on R while starting a "wrap-around" with M raising his L arm while W raises her R arm, bringing elbow in twd her chin; as M starts L ft and does one two-step bwd in RLOD, W makes a 1/2 L turn in 3 steps, R-L-R, with both hands still joined and turning under her own R and M's L arm, moving slightly twd wall to end on M's R side, both facing LOD, M's R arm around W's waist holding her L hand crossed over her chest, other hands joined in front;

7-8 **Back, Forward (unwrap); Forward Two Step;**

Step bwd in RLOD on R and step fwd in place on L while starting to "unwrap" with M raising L arm and W raising R arm; as M starts R ft and does one two-step fwd in LOD, W makes a 1/2 R turn in 3 steps, L-R-L, with both hands still joined and turning under her own R and M's L arm, moving slightly twd COH to

end in front of M facing him, in butterfly pos, M facing LOD;

9-16 Repeat action of Meas 1-8 except to end in LOOSE CLOSED position, M making 1/4 R turn to face wall;

17-20 **Side, In Back; Side, In Front (grapevine); Pivot, 2; 3, 4;**

As in a grapevine and moving in LOD, M steps to L side on L, steps on R ft XIB; steps to L side on L and steps on R ft XIF of L, while W steps to R side on R, steps on L ft XIF of R; steps to R side on R, steps on L ft XIB of R; taking a very closed position, start L ft and pivot 4 steps making 1 1/2 R turns while progressing very slightly in LOD, to end in loose closed pos with M on outside facing COH;

21-24 Repeat action of Meas. 17-20 starting M's L ft and moving in RLOD, except to end in semi-closed pos, both facing LOD;

25-28 **Forward, Back; Back, Forward; Forward Two Step; Forward Two Step;**

Step fwd in LOD on L ft, step back in place on R; step bwd in RLOD on L, step fwd in place on R; start L ft and do 2 two-steps fwd in LOD, still in semi-closed pos;

29-32 **Forward, Back; Back, Forward; Two Step Twirl; Two Step Twirl;**

Step fwd in LOD on L ft, step back in place on R; step bwd in RLOD on L, step fwd in place on R; while M starts L ft and does 2 short two-steps fwd in LOD, W makes a 1/2 R face twirl under her own R and M's L arm with 2 two-steps as she moves fwd and in front of M to face him, partners taking butterfly pos with M facing LOD, ready to repeat the dance. Repeat sequence three times ending with partners acknowledging after last twirl.

CONTRA CORNER

TERRY LYNN'S JIG

By Don Armstrong, Port Richey, Florida

Record: Folk Dancer MH-507 St. Lawrence Jig

1, 3, 5, active and cross over.

Each line represents an 8-count phrase. Each dash (—) represents a "wait" count during which no call is made.

— — — —, Allemande left the one below,
— —, Don't let go, right to your own balance go
— —, Turn by the right, half way round and balance again
— —, Turn by the left, half way round and balance again
— —, Turn by the right, half way round and balance again
— —, Turn by the left, take her, half promenade
— — — —, Same four star by the LEFT
— — — —, — — Right hand star.

Note: ALL the balances are done four in line with each person stepping forward (the way he faces) on the 1st count of the phrase (usually described as a "step-touch") and back on the 3rd count of the phrase with another "step-touch."

Once again it's time for some of the "Standards" of several years ago. Many of these dances are just as fine today as they were when first introduced. Undoubtedly they will fill a definite need in many callers' repertoires.

SIoux CITY SUE

Record: Imperial 1099, Windsor 7124, Old Timer 8042

BREAK:

Swing, boys, swing, everybody swing
Promenade around the ring, promenade back home

Everybody swing, now swing Sioux City Sue

FIGURE:

First couple to the right and circle once around

Couple No. 1 leads to couple No. 2 and circles left.

Do sa do your opposite, lady once around

Do sa do your partner and you swing her too

Both couples swing, now swing Sioux City Sue

Take her to the next and circle once around

Couple No. 1 continue to couple No. 3 and repeat the same action. Then couple No. 1 repeat same action with couple No. 4. Repeat the entire sequence for couple No. 2 and conclude with opening figure.

THREE-QUARTER CHAIN

First and third go forward and back

Two ladies chain three-quarter 'round.

Ladies do a regular chain, however, instead of going to the opposite man they turn three-quarters of the way around. Lady Number 1 going between couple Number 2, lady Number 3 going between couple Number 4.

Gents promenade a quarter around.

Man Number 1 and Number 3 promenade a quarter around the outside of the ring. Number 1 man reaches his partner behind couple Number 2 while Number 3 man meets his partner behind couple Number 4.

Chain them in as you did before

Gents promenade a quarter more

Men receive their partner in the regular courtesy turn and chain the girls back into the center where they chain three-quarters of the way around and meet their partner at the spot opposite his original home.

Chain them in and do some tricks

Pick 'em up like pickin' up sticks.

This time man Number 1 has progressed to a position outside of couple Number 4 while man Number 3 is outside and behind couple Number 2. Ladies chain to men as before and back into the center.

Chain them in as you used to do,

Now go back home and swing 'em a few.

Men meet their partner at home and everybody swings.

Everybody swing your pard,

Now allemande left in your own back yard . . .

RED WING

Record: MacGregor 638 with calls by Fenton

"Jonesy" Jones; # 640 is instrumental.

First couple to the right and circle half

The inside couple arch

And you dip and dive and away you go with the
Inside high and the outside low

Hurry and don't be slow

It's over and then below

And you dip right thru to the lonesome two

And circle half around

You dip to the last and circle half

The inside couple arch

You dip and dive and away you go

Now you're high and now you're low

Hurry and don't be slow

Go over and then below

Now dip right home and swing your own

Yes everybody swing

You all swing your pretty little Red Wing

Now promenade her, and serenade her

Promenade while you hear the breezes sighing

And Red Wing's crying her heart away.

This follows the simple pattern of Dip'n Dive (S.I.O. May, 1959 and Year Book #4, page 76). The tune adds much to the pleasure.

TIC TAC TOE

First and third up to the center, back that way

Now whirl away with a half sashay

Go forward again and box the gnat

Now a right and left thru the other way back

After boxing the gnat, remember to face the same girl to do a right and left thru with her.

Forward again and pass right thru

Split that ring around just one

Down the center with a right and left thru

Turn right back like you always do

Pass right thru, split that ring, around just one

Now four in line you stand

Forward eight and eight fall back

Forward again and box the gnat

Now a right and left thru the other way back

Four ladies grand chain

Turn 'em right around and chain 'em back

Now ladies to the center and back to the bar

Men to the center with a right hand star

All the way around to the same girl

Allemande left . . .

STRICTLY FOR SQUARES

By Wolfgang Clar, Courtenay, B.C., Canada

One and three you bow and swing

Go up to the middle and back again

Go forward again and pass thru

Separate go 'round one

In to the middle and pass thru

Half square thru with the outside two

Go on to the next and square thru $\frac{3}{4}$ 'round

Go on to the next and square thru

Four hands 'round like you always do

Now those in the middle square thru

Five hands 'round that's what you do

The outside two California twirl

Allemande left your corner girl.

BREAK

By John Smith, Southall, Mdx., England

Heads go forward with a half square thru
Do a right and left thru with the outside two
Then square thru and hear me shout
You're in two lines facing out
Go forward out and back that way
Whirl away with a half-sashay
Arch in the middle and the ends dive in
Box the gnat in the middle again
Corner's behind you! Go left allemande
Partner right, right and left grand, etc.

MIGHTY NICE

By Mike Michele, Phoenix, Arizona

Record: Western Jubilee 561 with Mike Michele
Calling, flip.

OPENER - MIDDLE - CLOSER:

Four ladies chain across
Turn and chain 'em back
Take your own girl
Roll promenade
Girls turn back
Twice around the track
Gents step in
Behind your date
Girls roll back
Pass one man left allemande

Original corner

Do Sa Do your own
And promenade
Promenade her
Serenade her
And you'll find her
Mighty nice
FIGURE:

One and three right and left thru
Then you half square thru
Right and left thru the outside two
Turn your girl, dive thru
Pass thru, split two
Go 'round one
Down the center trail thru

Cross trail

Left allemande
Do Sa Do your own
Swing your corner girl
Swing your lady 'round
And promenade
Promenade her
Serenade her
And you'll find her
Mighty nice.

Sequence: Opener, Figure twice for heads, Middle Break, Figure twice for Sides, Closer.

SQUARE THRU BREAK

By Abe Lavalley, Kalispell, Montana

First and third go forward and back
Now half square thru in the middle of the floor
Right and left thru with the outside two
Turn right around and dive thru
Half square thru in the middle of the floor
Now separate and go around one
Now square on thru $\frac{3}{4}$ 'round to the corners all
For a left allemande
Then away we go in a right and left grand

MACK IS BACK

By Earl Johnston, Rockville, Conn.

Record: Grenn 12013 with calls by Earl Johnston; # 12014 is instrumental.

INTRO - BREAK - CLOSER

Join your hands and make a ring
Circle left you know
Move it all the way around
Until you get back home
Allemande left your corner girl
Do Sa Do your own
Men star by the old left hand
And turn it once around
Do Sa Do go round your own
Then do an old left allemande
Come home and swing your lady
And then promenade the land
Oh the line forms — On the right girls
Now that Mack is — Back in town

FIGURE:

Head two couples square thru
About four hands you sail
Star by the right with the outside two
Roll it down the trail
Heads to the middle left hand star
One time you know
Turn your corner by the right
Partner by the left and go
Back to the corner catch all eight
By the right hand half way round
Back by the left and keep her
Promenade the town
Oh the line forms — On the right girls
Now that Mack is — Back in town

Dance Sequence: Intro - Fig (2) - Break - Fig (2) - Closer

Note: There is time for one swing at end of promenades.

EIGHT IN LINE

BABY SQUALL

By Ray Turcotte, Honolulu, Hawaii

Head two gents take the corner girl
Up to the middle and back you whirl
Make a right hand star in the middle of the set
Back with a left you're not thru yet
Pick up your partner arm around
Star promenade go 'round the town
Outside four back one you whirl
It's a boy and a boy, a girl and a girl
Head two ladies don't get mixed
Roll back one and make it six
Side two ladies don't be late
Roll back one and make it eight
Break in the middle and back right out
Forward eight and eight fall back
Just the ends are gonna box the gnat
Face to the middle, two ladies chain
Turn 'em boys and square thru
**All the way 'round to the outside two
Right to the corner box the gnat
Grand right and left right after that
**All the way 'round to the outside two
Right to the outside pull 'em through
Find old corner, left allemande . . .

FABLE

By Jack Mann, Oakland, Calif.

Four ladies chain across the square
When you're set — the head pair
Will pass thru and split the land
Behind the side two couples stand
Two and four go box the gnat
Right and left grand the other way back . . .

LONGHORN RAMBLE

By Calvin Lambert, Houston, Texas

Four ladies chain across the ring
One and three, you bow and swing
Lead to the right and circle four
Head gents break and line up four
Go forward eight and back with you
Go forward again and square thru
Count four hands and when you're thru
All eight California twirl
Go right and left thru, two by two
Inside arch, dive thru, pass thru.
Half square thru the outside two
Join hands, make a line of four
Go forward out and back with you
Then bend the line and cross trail thru
Allemande left . . .

FUN GIMMICK

LITTLE STINKER

By Milton Lease, Palm Springs, Calif.

Four ladies chain three quarters around
Turn a new girl and settle down
Heads to the right, right and left thru
New head ladies chain to the left of you
New sides to the right, right and left thru
New side ladies chain to the left of you
New heads to the right, right and left thru
New head ladies chain to the left of you
New sides to the right, right and left thru
New side ladies chain left, watch it man
Catch her by the left, like a left allemande
Go all the way around to a right and left grand.

PERRY'S GIMMICK

By Herb Perry, Lancaster, Calif.

Forward eight and back with you
Two and four do a right and left thru
Head two ladies chain, turn 'em Joe
We got new corners so here we go
Head couples center and trail on thru
Separate and go round one
Into the center, star by the left
Half way, pick up new corner with arm around
Star promenade just walk on around
Back out with a full turn around
Circle up eight as you come around
Just the ladies forward and back
Pass thru divide the land
Behind the gents there you stand
Forward eight and back with you
Forward again and double pass thru
Gents U turn back, right and left grand
It's a grand right and left around the set.

BREAK G-1

By Bill Castner, Pleasant Hill, Calif.

Allemande left
Box the gnat with your partner
Turn back, box the flea
Turn back, box the gnat
Turn back, box the flea
Same girl left allemande . . .

COFFEE DETAIL

By Ken Oburn, Campbell, Calif.

Head two couples right and left thru
Same two ladies chain you do
New #1 bow and swing
Down the middle and split the ring
Round one to a four in line
Forward and back, keep in time
Forward again bend the line
Forward eight and back with you
Forward eight double pass thru
Leads turn back reverse the Q
Opposite left, partner right
Opposite left not too far
Partner right, wrong way thar
Back up men in a four hand star
Shoot the star to a left allemande.

NOT REAL GEORGE

By Bill Hansen, West Covina, Calif.

Four ladies chain across the set
Turn around that brand new pet
Heads to the right and circle up four
Head gents break and line up four
Forward eight and back that way
The inside two do a half sashay
All pass thru across the set
You bend the line go forward and back
All pass thru and the ends turn in
Into the middle and box the gnat
Right and left thru the other way back
Pass thru then split those two
Around one and line up four
Forward eight and back that way
The inside two do a half sashay
End four let's box the gnat, allemande left . . .

CROSSING DIXIE

By Bob Dennington, San Diego, Calif.

One and three half sashay
Cross trail while you're that way
Go round two and line up four
Forward eight and back once more
Center four cross trail thru
Go round one, lady in the lead
Dixie chain don't take all night
Lady go left, gent go right, around one
Into the center, box the gnat
Right and left thru the other way back
Then a half sashay and pass thru
Split those two and line up four
Forward eight and back with you
Forward again and square thru
Three-quarter round to the rhythm of the band
Find your corner, left allemande.

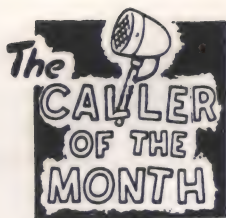


Photo by Palette & Lens

Jim Pearson — St. Petersburg, Fla.

IF ENTHUSIASM, a good sense of timing, personality, good-will and hard work mean anything on the road to success, then Jim Pearson should be on that road. It was in 1954 that Jim and his wife Noriene were invited to a spaghetti dinner after which their hosts sneaked in a square dance.

A few weeks after this first exposure to square dancing Jim came under the influence of the late Gus Walsh who introduced Jim to the calling part of the square dance picture. Less than a year later Jim taught his first class and opened the popular Treasure Island Square Dance.

Realizing the importance of regular weekly classes and after much talk and twisting of arms, the Pearsons convinced their city recreation department, also, and two classes were added to the recreation program.

In a short time Jim helped the dancers to organize the Suncoast's largest adult clubs, Mr. Sun's Sets and Hicks and Chicks, followed by the formation of Teen-Twirlers.

Not only is Jim active to the hilt in square dancing; he is also recognized as one of Florida's leading round dance instructors, having served as chairman of the first Florida Round Dance Convention held last December.

To date Jim has worked on just about every committee for local and state dance affairs; was president of the Suncoast Callers' Assn. in 1957; was on the educational committee for the Short Course at the State University; does a six-weeks' calling tour each summer and was on the staff of Rainbow Lake Institute.

Added to all this, the Pearsons have opened their own hall, the Ox-Bow, in St. Petersburg, keeping it alive with squares and rounds the whole week through.

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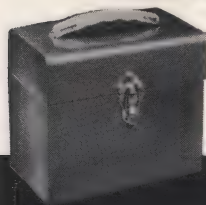
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CORRECTION IN THE BASICS

In the February issue, listed under Basics 21-30, number 27 was listed incorrectly and should have read:

(27) Eight Rollaway with a Half Sashay: From an Allemande Thar Star the men move to the outside and the ladies move to the inside with a left arm swing. At this point each dancer does a half left face turn and joins right arms with the same lady, now in the center. The ladies in the center move forward while the men on the rim walk backward.

Eight Spinaway with a Half Sashay: From an Allemande Thar Star, the men left face roll to the outside and the ladies left face roll to the inside where the ladies make a Left Hand Star and move forward and the men are on the rim moving backwards.

FESTIVAL IN LAS VEGAS

April 29-30 are the dates set for the 5th Ann. Square Dance Festival in Las Vegas, Nev. Bill Castner and Bob Van Antwerp will handle squares; the Richards will instruct rounds.

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PAUL AND EDNA TINSLEY team up to cover both square and round dance phases of the dancing activity. Paul teaches and calls while Edna teaches the round dance classes and workshops, planning and conducting the round dance portion of the Tinsley schedule. These two dedicated people will serve as Chairmen of the Round Dance Workshops for the 1960 National Square Dance Convention to be held in Des Moines next June.

They started dancing about eight years ago and were introduced to round dancing at an Institute at Kirkwood Lodge in 1954. Since then they have attended festivals, institutes and workshops to gain additional knowledge and technique from national leaders.

The Tinsleys have served in many capacities to further dancing. They were on the staff at Kirkwood Lodge as well as Chula Vista Institute at Wisconsin Dells, in 1959. They have been featured at festivals in Oklahoma City; Camdenton and Springfield, Mo.; Osakaloosa, Montezuma and Muscatine, Iowa and Paul has called at conventions and on television programs.

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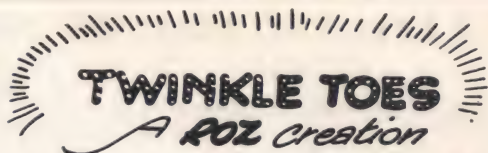
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- 2309 — DON'T SAY ALOHA WHEN
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dancing go together, a conversation with the Tinsleys will reveal that they lean towards those round dances which can also be enjoyed by square dancers. "The square dancer who does not round dance has missed the complete enjoyment of the square dance program," says Edna and goes on, "the very clean, wholesome atmosphere of square and round dancing make them particularly suited to family entertainment. With this belief we enter into a community program with churches, 'Y's' and community activities."

GEMS FROM THE OTHER PUBLICATIONS

(Charlie Baldwin in New England Caller)

... "The biggest boost every square dancer and square dance organization can give square dancing this fall is to sell new people on taking a beginner's class. We have all the organizations, local, regional and national, needed to carry on our program. What we need is more dancers. Thousands of them. Just think of the tremendous increase in numbers we would enjoy if every couple now dancing interested one new couple. Wow!" ... (September, 1959)

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H-101-A — BATTLE OF NEW ORLEANS — HOEDOWN
H-101-B — BLACK MOUNTAIN RHYTHM — HOEDOWN

RECORD REVIEW CALLS THIS A BEAUTIFUL INSTRUMENTAL

H-102-A — SALTY DOG BREAKDOWN — HOEDOWN
Flip/side — HASHING THE SALTY DOG — WITH CALLS BY HORACE HALL

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R-501-B — CATCH A FALLING STAR

R-502-A — BLUE DANCING SHOES
R-502-B — BUTTONS AND BOWS

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(More letters, from page 6)

of beginners. We also were called on to appear at the Filipino American Friendship Fiesta... where we gave demonstration of American style folk dancing. It also gave us a chance to stimulate enough interest in square dancing to start a new class...

Dorothy Moore
Bataan, The Philippines

Dear Editor:

... We run a square dance at the Moose Hall every Friday night. We have a 5-piece band for round dances or squares. We have 2 sax, 1 trumpet, drum and piano. These same fellows double to 2 fiddles, drum, bass and piano. We start at 9 o'clock; dance to 2. At twelve o'clock we serve free lunch... We have a crowd from 250 and up as high 537 people... This is our 27th year of square dances.

Red Jorgensen
Marilla, N.Y.

Dear Editor:

... It's our feeling that round and square dancing should be geared to the pleasure of as many people as possible. Also, we feel that mixing benefits all... and thoughtfulness towards beginners gives square dancing some necessary impetus...

Bill and Helen Putzer
Appleton, Wisc.

Dear Editor:

The Friendly Square Dance Club wishes to take this opportunity to thank you for the nice article in the (January 1960) issue on our new square dance home. We would like to extend an invitation to each and every one of your readers to visit and dance with us at the Red Barn in Clarkwood any time they are down our way...

Bob Burns, Corpus Christi, Texas

Dear Editor:

Now I would like to pass on to you a little idea that came to me after watching one of our local callers beat his dancers to death "trying to raise their level." I have made a sign-board like this and hung it over the caller's stall in my cellar,

"Give me the skill to always call
That every dancer in the hall
Can follow in rhythm, comfort and grace
And never feel he is out of place."

L. W. Grieve
Wilmington, Dela.

Dear Editor:

... There is a... service I would like to see your magazine try to perform... How about some sample club rules? We have trouble with membership rules in particular. Officers hate to be the ones to drop people from a club but it is just not fair to hold their membership place on the floor, with them not there, and to have people on a waiting list that would be regular attenders. Is there a "kind" way of taking care of this situation?...

Jane Black
Elkhart, Ind.

Yes. A sample club constitution was run (page 12, April 1958) in *Sets in Order* and we plan other articles along this line in a coming issue. Editor.

Dear Editor:

... On the "new basics," I guess my puzzlement (is) a matter of semantics. In my mind I think of "Basic Basics," Allemande Left, etc.; "Basics," Allemande Thar, Cross Trail, etc.; and "Advanced Figures." But I guess the Square Thru's, Dixie Chains, etc. are being used so much that they are basic to dancing anywhere but our own area. I will now label them "Advanced Basics"...

Beth Cockrell
Waynesboro, Va.

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Dear Editor:

... We don't know for sure but we have a feeling that all the letters sent to the Mayor of Portland will be paying off. Present feeling is that the Hayloft will be saved and that we will be able to dance in it for quite some time. A statement was made by a member of the board administering the urban renewal development that they could hardly destroy a building that had an international reputation and was so widely known over the U.S. . . .

Chet Held
Portland, Ore.

All of you folks who sent in letters — the dancers in Oregon thank you. Editor.

Dear Editor:

Of late the record companies have been producing records (singing calls) and you have to buy two (2) and three (3) records to obtain the records you want. At one time you could buy a flip record and that was that. Now you buy a record with two singing calls and if you want the instrumental, you have to buy two other records.

The producer of records . . . must think the public is stupid and take anything you hand

out, but you're wrong. We callers will buy someone else's record, or flip producers . . .

Joseph Ferraro
Philadelphia, Pa.

Whoa man! — Wait just one minute. Most square dance recording companies are interested in selling records. If they feel they can sell more, and thereby be of greater service by doing flip sides (calls on one side — instrumental on the other) then you'll find them all doing flip recordings. Too many callers have shown a desire to have two dances on one record. Perhaps some of you other folks might like to air your views on the subject. Editor.

Dear Editor:

... Some callers . . . always seem to be able to . . . complain and carp with the thought that present day square dancing is anything but dancing, and will result in the complete deterioration of the movement . . .

I dissent . . . The two camps can be divided into — (a) the hobby dancers who dance at least once a week and (b) those who approximate once a month . . . To group (b) . . . it seems enough for them to use the same familiar never-to-be-forgotten basics they learned in their first class.

Group (a) . . . should not be begrudged their

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willingness to workshop and to workshop again so that they can subsequently enjoy more and more complicated figures and patterns . . . There is room for both camps, yes, and many in-between. Let each enjoy his own range of pleasure . . .

Phil Chasin, Merrick, L.I., N.Y.

Dear Editor:

... Your idea of listing the basic figures or movements of square dancing will be greatly appreciated, I know. It's about time someone straightened out this whole "basics" conglomeration . . . Besides the fact that this will be a great service to us all, it will give me another opportunity to talk "Sets in Order" subscriptions to my radio audience! . . .

Noreen Wilson, Regina, Sask., Canada

Dear Editor:

... I have followed closely your comments as to what may be wrong with Modern Square Dancing. The article by Ed Gilmore (S.I.O. Nov., 1959) hits the nail on the head and all I can say is Amen and let's have more comments from the various "name" callers.

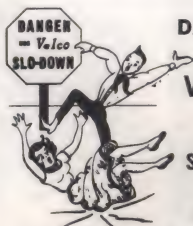
George E. Wells, Columbus, Ohio

Dear Editor:

Here is an idea for a song for after the Square Dance to the tune of "Auld Lang Syne:"

Should our square dancers be forgot
And never brought to mind?
Should our square dancers be forgot
And days of Auld Lang Syne?
For Auld Lang Syne, my dear,
For Auld Lang Syne;
We'll say goodnight and thanks to you
Till we square 'em up again.

Mildred C. Ulrich, Glendale, Ohio



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" CAKE WALK IN PORTUGAL

a different sort of two-step set to the delightful music of April In Portugal by Jo Keller, now of Miami, who wrote the highly popular "Rhumba Rehan". The sophisticated and charming steps in this dance puts it in a class of its own. Music by The George Poole Orchestra.

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Willing & Able
- *4144-Alabama Jubilee/Just Because
- *4145-Trail Of The Lonesome Pine/
Floatin' Down To Cottontown
- *4161-Honeycomb/flip side called
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OVERSEAS DATELINE

El Ferrol, Spain... Urb Tretter, ex-president of the South Coast Assn. of Square Dancers of Long Beach, Calif., left on January 30 with his wife and son to take up a two-year residence at El Ferrol, in the very most north-west tip of Spain. Urb, a civilian employe of the Navy as well as an enthusiastic square dancer, will be one of a nucleus crew to set up a supply depot. The town of El Ferrol, with a population of 80,000, is the birthplace of Generalissimo Franco and is the setting for numer-

ous festivals thruout the year. Quien sabe? These may have a slight hoedown flavor before too long.

Wiesbaden, Germany... EASDLA, an organization whose membership is made up of callers, leaders and other persons interested in the European square dance movement, announces the formation of its first "Chapter" in Madrid, Spain. The EASDLA holds monthly meetings throughout Europe but due to distance, etc., it has always been impossible for members from Spain, France and Germany to

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get together at the same time. It was therefore decided at the Paris Roundup last November 7 to formulate Chapters whose purpose would be the same as that of the "Parent" organization.

Officers of the Parent organization are T/Sgt. Tex Hencerling, Ramstein, Germany; Capt. Thomas Estrada, Bad Kreuznach, Germany; CWO Mac McGuire, Wiesbaden and Major Al Spencer, Wiesbaden. M/Sgt. and Mrs. Mixer are Chairmen of the Spanish Chapter.

Wiesbaden, Germany . . . Major Al Spencer

of the Wiesbaden Kuntry Kuzins and Hanau Hayseeds has started his first all-German group in square dancing in Wiesbaden. Frau Doktor Schoppe of the GA Women's Club has been of great assistance to Al, she and her husband being interested members of the group.

Tokyo, Japan . . . At the Far East Square Dance Callers' Assn. Jamboree, waiters on the Chuck Wagon were Japanese and, since all occidentals look alike to Japanese, very likely served some hungry square dancers a double helping as they went thru the line twice!

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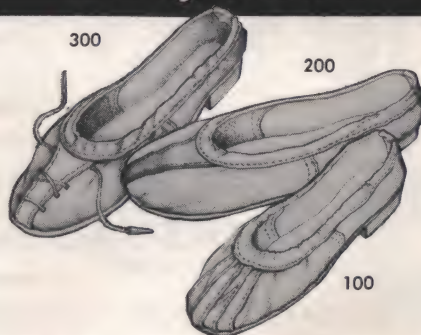
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GEMS FROM THE OTHER PUBLICATIONS

(From Patter in NCASDLA Newsletter, Washington, D.C. - June, 1959)

"For what it is worth, I make a prediction on square dance fashions. There will be a calico comeback in square dance dresses. The newer disciplined fabrics make shorter work as far as washing and ironing of a dress goes. One of the reasons the originality of the fresh cotton dresses went out of fashion after the first revival of square dancing was the hours spent in washing and ironing just one dress.

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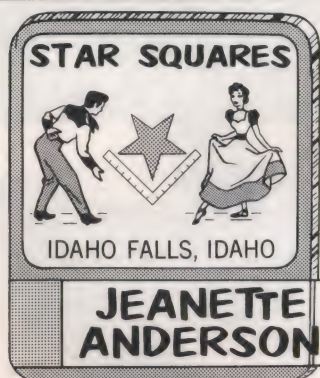
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The new cottons require little ironing and care to keep their color and crispness. Fabric experts tell me that this fall will see the material counter full of Americana designs. The newest cottons will be quaint calico prints which hark back to one of the most colorful periods in American history. They will resemble in detail the pioneer woman's homespun patterns.

"So, girls, let us get our original ideas working . . . Here will be a chance to run the gamut of individuality in the creation of your costume at a lower cost, too, than the squaw dress . . ."



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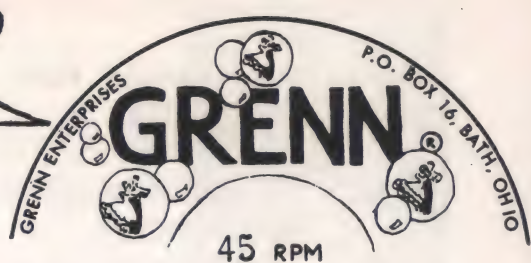
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FINALE ON EIGHTH

As a final grace note to terminate publicity on the 8th National Square Dance Convention which took place at Denver we have word of a handsome plaque presented to the Convention Committee by the Colorado Centennial Commission. It reads, "In grateful recognition of your outstanding contribution to the Colorado 'Rush to the Rockies'." A photo of the plaque mounted against one of the convention posters was sent out to his erstwhile committee heads and others by George Nichols, General Chairman.

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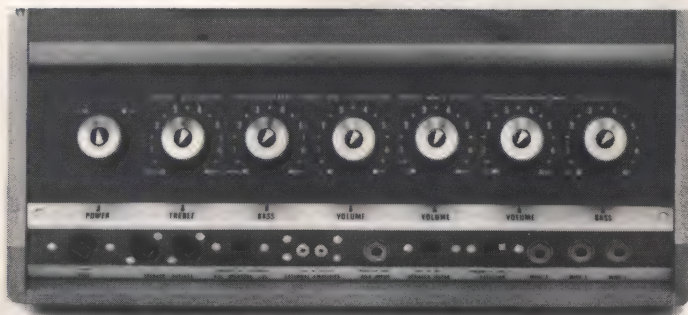
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(More programs — from page 23)

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Tennessee Two Step	Gotta Be My Baby	Second Fling
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Summer Breeze	Truly Yours	Alabama Jubilee
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Marge Popp of Portland, Ore., receives a crisp new one-dollar bill for her Square Gem.

Dancers in Powell, Wyoming, used a unique method to attract public attention to their Jamboree last summer. One local store has three dance-couples among its employes and so decorated their window with life-size square dance



cut-outs, two squares of them. They were fashioned from corrugated cardboard and hand-painted by the father of Walter Scott, who also made similar figures about a foot high to serve as table decorations at the Jamboree potluck dinner. The gaily painted figures were hung from the ceiling by a fine thread so that when touched by an errant breeze they moved with life-like ease. The display attracted considerable attention in the town.

For this Square Gem, a crisp new one-dollar bill goes to Walter Scott, Powell, Wyo.

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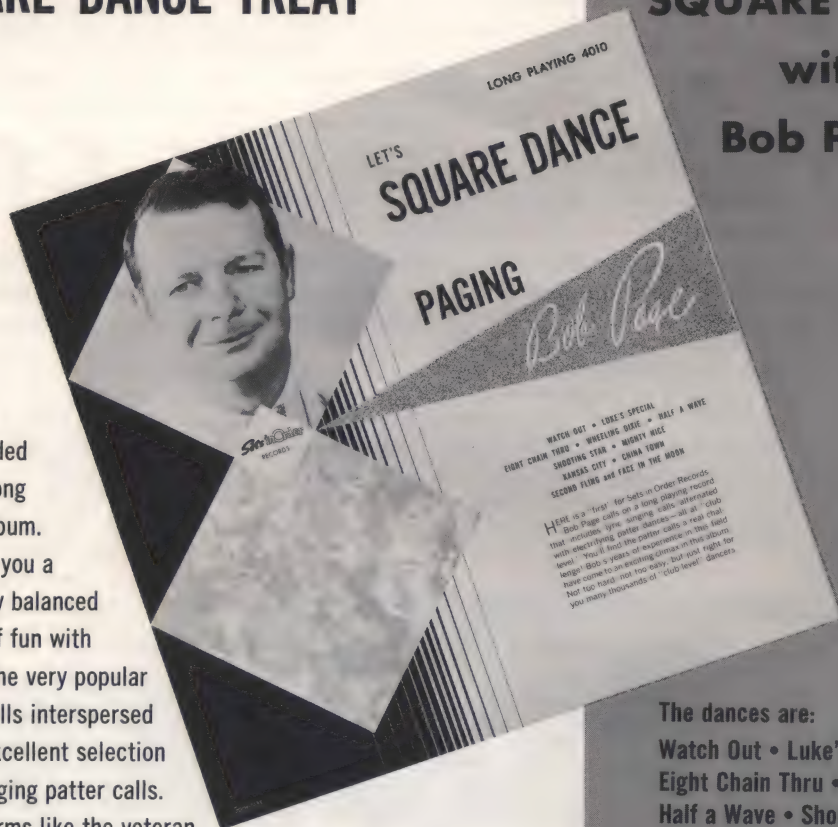
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ROUND DANCE ANALYSIS

Results of the national poll taken periodically to determine "comers" in the round dance field, go like this: Round dances on the square dance level; (1) Happy Waltz edged out (2) Foolish Fancy by 1 point, followed by (3) Bye Bye Blues and (4) tied, Lucky Polka and It Had To Be You. Round dances for the more advanced round dancers saw (1) Summer Breeze out in front, followed by (2) Bambina and (3) Gold & Silver Waltz.

ADVERTISING IN ENGLAND

By Jack Smith — Southall, Middlesex, England

Last fall the British Association of American Square Dance Clubs put on an advertising campaign for square dancing which was most effective. The General Election for Parliament inspired an advertising gimmick in the form of a poster which the committee cooked up. It was quite simple, reading, "Vote for Square Dancing, One of the Better Things in Life." Some of the posters were given out just like

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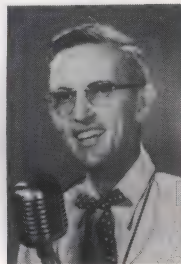
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that but others had different clubs' halls and their times of meeting printed beneath the main poster. These were given to the clubs concerned for distribution.

One enterprising club hired a van with public address equipment and went around their home town in true election campaign manner.

Another gimmick we have found efficient for starting a conversation with non-square-dancers is a small gummed label which reads, "I'm a Square" in large type and underneath, in smaller type, "Dancer." One of these on a suit-

case or handbag soon attracts attention.

We have had decals printed on gummed paper to be used on letters written by the dancers. You never know who may see these and contact the address given. Reply cards were printed so that anybody writing in to the address could be informed of the location and meeting-times of the nearest club. Overprinted on these cards was something to the effect, "Present this card at the club and you will be admitted for one shilling (about 15 cents) off the usual price."

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CALIFORNIA

DES MOINES DATA

Latest from Des Moines, Iowa, site of the 9th Annual National Square Dance Convention on June 9-11, is that registrations are far ahead of schedule, 27 states and the District of Columbia being represented. The five top states in numbers of registrants are Iowa, Oklahoma, Illinois, Missouri and Indiana. The oldest registrant so far — George E. (Pop) Singer of Tucson, Ariz. — 92 years young!

Dancers are urged to take advantage of the pre-registration privilege so that (1) They won't have to wait in line on opening day; (2) They may save \$1.50 per couple and (3) They may have the best chance at the housing they wish.

All who are interested in space for trailers or camping area may contact Clark Berry, Registration Chairman, 5219 Ovid Ave., Des Moines 10, immediately.

Mike and Ellen Horman, Chairmen of the Round Dance Program for the Convention, have secured the Des Moines Consistory for this purpose. It is situated within 5 blocks of the Veterans' Auditorium, Convention headquarters where square dancing will be scheduled from 10 A.M. to 11 P.M. each day with plenty of workshops and panels during the mornings and afternoons. There'll be 3 separate floors for square dancing and a separate room for "Challenge" dancing in the auditorium, which is *Air-Cooled* and has a parking area for 1500 cars at 25c per day.

Children who would like to go on vacation with their parents are offered a new and different program at Des Moines. There will be a 3-day camp in a location about 50 miles away, with trained recreation leaders, at a cost of \$35.00 each for everything.

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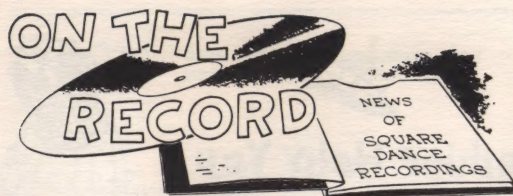


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SEE THESE DEALERS FOR COMPLETE LINE OF **Sets in Order** RECORDS

S.I.O. 4010 Long Playing — PAGING BOB PAGE — with calls by Bob Page

S.I.O. X3112 — NELLIE/WONDER WALTZ — rounds



(Patter Calls) Shuffle the Deck Workshop / Dog-Bone (Grenn 12015 with calls by Ronny Schneider) Tempo: 127

This is a very good example of workshop material. These two patter calls feature such basics as Shuffle the Deck, Square Thru's, Bend the Lines and Ocean Wave Balances plus "experimental-type" movements such as criss-cross, quarter-in, cast off $\frac{3}{4}$ round and others. The calls are clear and well separated from the music.

(Hoedowns) Choctaw (Key: Bb, Tempo: 127) / Rockin' Cindy (Key: G, Tempo: 127), Grenn 12016

Choctaw, which features traditional-type fiddling with a very busy and full background consisting of banjo, string bass and piano, sounded rather familiar and we knew why when we dug back in our files and pulled out "Choctaw Roundup" on C & L featuring the Ozark Hoedowners. This oldy, recorded ten or twelve years ago was a favorite in those days and a good number of callers should welcome this new release. Rockin' Cindy on the flip side makes a rather jivy hoedown but wouldn't do for the singing call "Git Along Cindy." The bass and piano are not allowed to come through on this side quite as much as they were on the other but the rhythm has a nice flow. If you want to try your versatility, latch on to this one.

(Singing Call) My Life's Been a Pleasure (Blue Star 1542)/Instrumental flip with calls by Andy Andrus (Tempo: 128)

Certainly a nostalgic tune on this one. We're not too familiar with the current western swing numbers but this had a definite reminder of "Let the Sunshine In" mixed with just a smidgen of "Glory Hallelujah." There's nothing new or different about the pattern which is just a comfortable, relaxing dance to a very pleasant tune. There's a good balance of the music and a nice piano. No doubt in the world that caller Andrus is a Texan. His voice comes through quite well. Call is a little "wordy" but can be altered to individual styling.

(Prompted Quadrille) The Standard Lancers (Lloyd Shaw Recordings 161/162 instrumental)

More and more callers and workshop groups

will one day discover the world of "fun" and "challenge" that exists among the contras and quadrilles. Here is a much-needed addition to the researchers' record library. This particular presentation of the Lancers is ideally arranged for demonstration in that its total running time has been cut to one 45 rpm recording and yet all five figures are presented. Fred Bergin does a masterful job with the music which is called the Oriental Lancers.

TOP SELLERS

Silver Dollar (J Bar L 4121, 4128 with calls). Lucky Polka (Sets in Order 3110). Mack the Knife (Aqua 117 flip). Mack is Back (Grenn 12014, 12013 with calls). Bells On My Heart (West. Jubilee 556 flip).

THE NEW RELEASES

BLUE STAR—#1543 I Overlooked an Orchid, called by Jack Livingston, flip; #1544 Thinking of You, Jack Livingston caller.

BOGAN — #1113 Everything's Nice About You, called by Nathan Hale, flip.

FLIP — #104 Grand Prowl, flip with calls by Horace Hall; #501 Louisiana Waltz/Catch a Falling Star (rounds); #502 Blue Dancing Shoes/Buttons and Bows (rounds).

GRENN — #14006 Sweetheart of Sigma Chi/Who (rounds); #14007 Piano Roll Waltz/Alabama Jubilee Mixer (rounds); #12019 Apple for the Teacher/You Must Have Been a Beautiful Baby, Johnny Davis calling; #12020 is same instrumental; #12021 Ocean Wave Workshop/Red Hot River with calls by Johnny Davis; #12022 Buckeye Hoedown/Red Hot River, instrumental.

MacGREGOR — #8555 When My Baby Smiles At Me/Loveland Waltz (rounds); #8565 8th of January/Home Sweet Home (hoedowns).

OLD TIMER — #8147 Wham Bam, called by Fred Bailey, flip; #8148 Look On the Good Side, called by Johnny Schultz, flip.

SETS IN ORDER — #4010 Long Playing — Paging Bob Page, with calls by Bob Page; #3112 Nellie/Wonder Waltz (rounds).

SHAW — #163/164 — Homosassa Hornpipe, contra called by Don Armstrong, flip; #221-45 Sweet Dreams/#222-45 The Irish Waltz (rounds).

SWINGING SQUARE — #2309 Don't Say Aloha When I Go, Eddy Prather calling, flip.

WINDSOR — #4480 Wait For Me, Darlin'/Pygmy Love, called by Bruce Johnson, #4180 inst.



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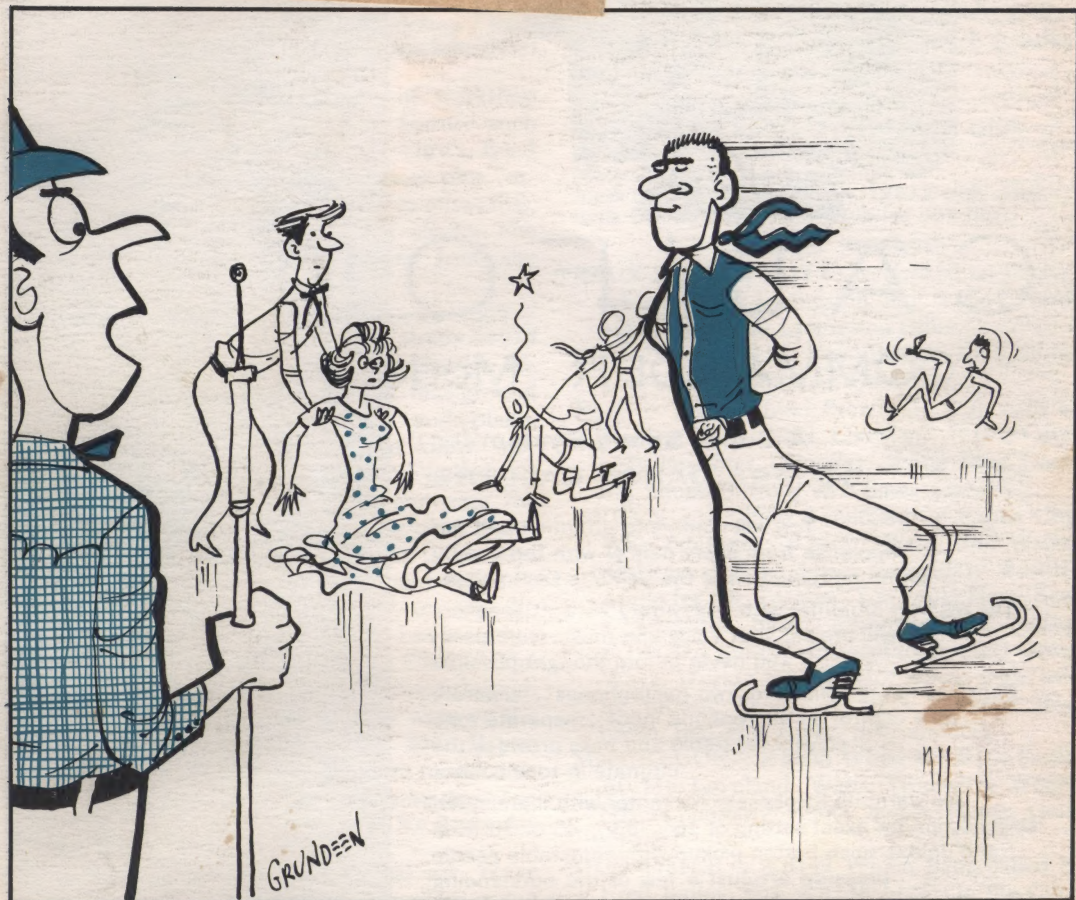


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1020 NORTH LA BREA AVENUE
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Al. Schuler,
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"Aw come on now — the floor can't be that slippery or can it?"



Sets in Order
RECORDS



RECENT RELEASES

LEE HELSEL calling

SIO X1116—Baby Won't You Please Come Home
(Singing)/Star Box (Patter)

SIO X1117—I Get the Blues When It Rains
(Singing)/Byyit (Patter)

INSTRUMENTAL

SIO X2121—Baby Won't You Please Come Home/
I Get the Blues When It Rains

AT YOUR DEALERS EVERYWHERE

ROUND DANCES

SIO X3111—Maybe...an easy, relaxing two-step by
Charlie and Gertrude Tennent. Other side is
Nobody's Sweetheart Now, a peppy, ragtime
style dance by Merl Olds.

SIO X3110—Lucky Polka...Joy Cramlet's simple two-
step with a polka feel. Backed by Judy, a
delightful waltz.